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The ART NEWS

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NEW YORK, MARCH 30, 1935

NO. 26 WEEKLY



"JANE"

ALEXANDER BROOK

On view in the Fourteen Star Exhibition of American Painting at the Downtown Gallery, New York

PRICE 25 CENTS



"PORTRAIT OF A LADY"

By RAYMOND P. R. NEILSON, A. N. A.

A PORTRAIT by a distinguished American artist is "a thing of beauty and a joy forever." This is especially true when it is painted at that lovely period in a child's life which lasts for so short a time and is then gone forever. Probably it is equally true when it immortalizes a woman at the height of her beauty and charm, yet few people really have a portrait done at such a time. Present conditions make it possible to satisfy this urge at a very small cost. In fact, we are in a position to take portrait orders at \$300, \$500, \$750 and from \$1,000 to \$3,000. These figures are from one-half to one-quarter the prices originally charged. Additional information, including number of sittings required, furnished upon application.

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The ART NEWS

ESTABLISHED 1902

S. W. Frankel, Publisher

NEW YORK, MARCH 30, 1935

Whitney Museum Holds Exhibition Of Genre Painting

American Life Richly Reflected in the XIXth Century Works; Our Introvert Contemporaries Cling to Fourteenth Street

By MARY MORSELL

Following upon its surprisingly fine retrospective of abstract art, the Whitney Museum has just opened a highly provocative and timely display, covering the major trends in American genre painting from 1800 to 1935. Prefaced by a brilliant essay by Lloyd Goodrich, this show should do much to clarify the values and significance of last winter's momentary dramatization of the native scene under the aegis of the P. W. A. P. There has inevitably been a certain slump in this department since the withdrawal of funds for its promotion and many intelligent critics have recently been engaged in analyzing the actual values and potentialities of an art that is earnestly one hundred per cent American. The Whitney show has arrived at the psychological moment when both artists and public may well stop, look and listen before going much further.

First of all, however, it must be admitted that the major emphasis in this exhibition rests upon the XIXth century work which enjoys at least two-thirds of the wall space and almost all of the optimism and geographical range. But the strictly contemporary material is at least sufficiently representative of leading trends and talents to give justification for drawing certain conclusions. From the purely aesthetic point of view the exhibition is not, despite its nearly two hundred items, of an overpowering nature. Spiced with plenty of quaint anecdote and healthy humor, it can be easily digested in an hour or so. And amid the historical source material, so clearly and intelligently proffered, the fine groups by Eakins and Homer and such surprises as the works by Krimmel, Henry Sargent, Francis Guy and other artists known only to the specialist in the field, stand out with amazing force.

Certainly even a brief tour of the exhibition, as a whole, brings out one salient and striking fact—that healthy genre painting is largely dependent both upon a wide audience and a robust, extrovert mind. A very large percentage of the early works were frankly done as illustrations which would please and entertain the audience for which they were destined. Their creators could not afford to indulge in their own subjective emotions nor to restrict their output to a narrow section of the Atlantic seaboard. The public, it is true, demanded optimism and disdained introspection or disagreeable commentaries upon social complexities. But even within these limitations, painters who had inherent ability and vision created genuine works of art, while those who conscientiously followed the popular demand for op-

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"MONK IN PRAYER"

By MANET

Recently sold by the Marie Sterner Galleries to the Museum of Fine Arts, Boston

Thyssen Buys Morgan Angelico and Kahn Botticelli

Simultaneously with the first appearance of Spring, each week brings news of major acquisitions in the art field. Following swiftly upon last week's story of Baron H. Thyssen's purchase of Carpaccio's "St. Eustace," THE ART NEWS has learned from reliable sources that this same Swiss collector has purchased Fra Angelico's famous "Madonna and Child with Angels" from the Morgan collection and the "Portrait of Giuliano de' Medici" by Botticelli, from the estate of Otto H. Kahn. Both of these paintings were included in the exhibition of Italian paintings held at the Kleinberger Galleries in 1917, while the Botticelli was shown in the large display held at the Duveen Galleries in 1924.

Discussing the history of the Fra Angelico in *Italian Paintings in America*, Dr. Venturi relates that it was orig-

inally "probably in the Palazzo Gondi in Florence where Vasari records three paintings by Angelico." Appearing later in the collection of King George IV of England, the picture was presented by this monarch to Leopold I of Belgium from whom it passed into the possession of his son, Leopold II. In 1909 it was sold in Paris.

The following commentary, which appeared in the catalog of the Kleinberger exhibition compiled by Oswald Siren and Maurice W. Brockwell, throws an interesting light upon the painting:

"It is remarkable that this Madonna is practically unknown to students. Yet it is one of the most canonical renderings of the traditional motive by this master, the foremost of the painters of the Madonna. We feel the spirit of the pious monk Fra Giovanni! It is

a hieratic hymn to the Virgin, though rendered with rather less poetry than devotional reverence. It is one of the least intimately human compositions by Fra Angelico, but masterful in design and unsurpassed in technique. It must belong to a comparatively early epoch in his evolution, probably about 1430, when he painted such works as the Madonnas at Berlin and Parma. In those pictures he has used similar compositions, placing the Virgin in a low position on a cushion. The music-making angels remind us of similar figures in the works of such transitional masters as Giovanni dal Ponte and Parri Spinelli, a fact that also proves that the work must be of fairly early date."

In coloring, there is a characteristic use of gold in the painting which not

(Continued on Page 4)

Knoedler Shows Cabinet Paintings Of Five Centuries

Intimate Rather Than Impressive This Group of Little Pictures Yields Novelty and Pleasure in Current Benefit Display

By LAURIE EGLINGTON

The cabinet pictures at the Knoedler Galleries, assembled by Mrs. A. Stewart Walker for the benefit of the Country Home for Convalescent Babies, in Sea Cliff, Long Island, provide a refreshing experience for the jaded exhibition-goer. Nearly a hundred small paintings, covering various phases of European art from the XVth to the XXth century, crowd the four walls of the inner room on the ground floor, and remind one rather pleasantly of those old but fast disappearing English houses in which there is sure to be at least one study with a similar abundance of art. To the modern taste, such crowding is apt to be disturbing. In the case of large paintings, where the emphasis is upon effect, one would be inclined to agree; but with an art such as this, which awaits the close scrutiny of the spectator, the close ranking one upon another does not seem to interfere very greatly.

The Dutch school is accorded the strongest representation; the modern French, the weakest. In between, there are wide differences of quality, ranging from a little masterpiece of Bellini to a Victorian flower study of quaint charm. The earliest painting in the show would seem to be that of the two apostles, attributed to Marietta di Nardo. The Bellini, which is a very small portrait of Mohammed II done in 1478, leads off the XVth century, represented in general by small works of various schools.

In the next group, two portraits by Bartel Bruyn, one of a woman holding a carnation and the other of a young man with a glass, are outstanding for the authority and sweetness of expression, respectively, while from the hand of Koffermans is a little painting which contains within its narrow frame the whole tragedy of the descent from the cross, set against a landscape of delicate beauty. A pair of landscapes by Hans Bol reveal worlds of infinite depth and extent and, withal, a miraculous painting of miniature detail. Another landscape of great beauty is that of Jan van Goyen, in which the trees and fishing boats are done with the delicacy of a miniature, and the sensitivity of Chinese brushwork. The transparency of the whole painting makes it one of almost unexcelled lyricism. Of two Van Dyck portraits, the sketch of Gaspar Gevartius makes an especial appeal. A few swift strokes of the warm sepia wash suffice to set down the main features of the face—the loosely worn hair, curling moustache, long thin nose and keen eyes—as well as the outlines of the delicate lace collar and nervous hand, with its curiously sensitive finger nails.

Coming to the XVIIIth and XIXth

(Continued on Page 8)

French Painting To Be Displayed At Nelson Gallery

KANSAS CITY.—The William Rockhill Nelson Gallery of Art will hold a loan exhibition of French XIXth century painting during the month of April. It will be the most important temporary exhibit since the opening of the Gallery in December, 1933, and an illustrated catalog has been prepared.

Museums, private collectors and dealers have been most generous in co-operating with the Gallery to make it possible to gather together for the first time in Kansas City a representative showing of this most important century. Among the contributing museums are the Metropolitan, Boston, Detroit, St. Louis, Hartford, the Fogg Museum, the Smith College Museum of Art, and the Phillips Memorial Gallery. Mrs. William Averell Harriman, Mrs. Cornelius J. Sullivan and Mrs. William Morris are lending from their private collections and Bignou, Durand-Ruel, Knoedler & Co., Jacques Seligmann & Co. and the Wildenstein Galleries are sending many notable masterpieces.

From the Metropolitan there will be Manet's "Victorine en Costume d'Espada," Courbet's "La Source," and Delacroix's "Abduction of Rebecca." Boston, although holding a French show at this time, too, has sent its Degas "Race Horses," and an early Italian scene and a figurepiece by Corot. Several pictures from the Coburn Bequest are being lent by the Fogg Museum, including examples by Cézanne, Renoir and Toulouse-Lautrec. The very important "Jephtha's Daughter" by Degas, owned by Smith College, together with the superb "Women Ironing" from Durand-Ruel, will give that artist very adequate representation. Gauguin's "At the Edge of the Forest," loaned by Mrs. Harriman, is a brilliant note of his Tahitian period, and the "Portrait of His Wife" by Cézanne from Mrs. Sullivan's collection, has been called by Venturi the most important portrait by the Master of Aix. The Wildenstein Manet "Portrait of Lina Campineanu" is one of the most appealing from his brush. Delacroix's "Arabian Horsemen" from Knoedler's is in his finest and most colorful manner, and an interesting "Mont Saint Victoire" by Renoir, loaned by Bignou, shows strong Cézanne influences.

ENGLAND ADOPTS FLOOD-LIGHTING

LONDON.—"Formerly on dark afternoons or on days of 'London particular,' when all Nature was obliterated by veils of green fog, moments when even a Philistine might be tempted to enter an Art Gallery and there rejoice himself with visions of gay color or of painted sunlight—at such moments, when almost anybody might like to look at a picture, the National Gallery, susceptible to daylight as the flowers themselves, would close its portals—not petals—and go fast asleep." Thus reminiscences Jan Gordon in the London Observer. We reprint a portion of his article on the changes inaugurated by the National Gallery early in March.

"But Mr. Kenneth Clark, the director, with the assistance of the Office of Works, is soon going to put all that right. From and following March 6 on all its 'free' days the National Gallery will be continuously open, during regulation hours, let Old King Coal do what he will. This great improvement had been effected by a new method of flood-lighting the pictures from above.

"One of the chief problems was that of getting an even illumination over the whole wall, no matter how big the canvas hanging there might be. This was solved by means of special lamp shades fitted with adjustable shutters, on the principle of the venetian blind.

"The lamps, which vary in number and candle-power according to the size of the room, are hung along the center line, and by adjusting the shutters the amount of light that any picture gets can be regulated to a nicety.

"Once a superstition was prevalent

MASTERPIECES BOUGHT BY THYSSSEN



"MADONNA AND CHILD WITH ANGELS" By FRA ANGELICO
Recently purchased by Baron H. Thyssen of Switzerland from the Morgan collection.

that Fine Art could only be seen by broad daylight. But in practice for general purposes, except for pictures of very special color relationships, ordinary electric light will serve. The exact quality of ordinary daylight can be matched accurately by modern lamps, and such are used in the gallery by those employed in the delicate work of restoration, but the amount of current consumed per candle-power is almost doubled, and to have used them over

the whole gallery would have meant prohibitive costs.

"Mr. Clark hopes eventually to widen the scope by allowing the National Gallery to stay open at nights. This would be of inestimable benefit, offering the opportunity of enjoying the great masters of painting to the thousands of workers who now are condemned to play Box and Cox with the gallery, it always being shut when they are free and vice versa, except on Sundays..."

DUVEEN BROTHERS

PAINTINGS PORCELAINS
TAPESTRIES OBJETS D'ART

NEW YORK
PARIS

(Continued from Page 3)

only forms the background, but is repeated in the rosettes of the widespread drapery, in the cushion of the Madonna, and in the vase holding the lily. The Virgin's blue cloak and red robe, the rose colored dress of the child and the sky-blue and light orange in the gowns of the musical angels have that sweet, clear quality so beloved by Angelico.

Commenting briefly upon the dating of the picture, Venturi asserts that the angels demonstrate that the work belongs to the youthful period of the artist and is not later than the altarpiece of the Linaiuoli of 1433. "But," he continues, "perhaps more than any other Madonna by Angelico it shows the influence of Masaccio and carries the plastic effect to a point which, for Angelico, is extreme. In the face, the hands and the left knee, this effect is very well realized; and there is not lacking research for regular forms and monumental composition. The heavenly color and the sweetness of expression crown the plastic force. The Parma Madonna is perhaps the most like that of New York, but with a much less accentuated plasticity."

Botticelli's "Portrait of Giuliano de' Medici," also acquired by Baron Thyssen, was formerly in the collection of Conte Procolo Isolani at Bologna, but was practically unknown until its publication as "An Unknown Botticelli" in *The Times* of London in 1914, subsequent to its purchase by Mr. Kahn. Venturi characterizes the work as the best among the portraits of Giuliano de' Medici. In it, he says "the rapacious life of the young man is intensely expressed." Giuliano died in 1478. The portrait, Venturi concludes, was executed a little before that year, at the time when Botticelli was painting the "Spring." From the aesthetic point of view, this authority makes another interesting commentary, pointing out that the figure is seen neither in profile nor in three-quarter view, but in the position best adapted for the in-

isive line to determine the planes and realize the expression.

Roger Fry, discussing this work in a 1914 issue of *The Burlington Magazine*, contributes the following interesting biographical material: "Giuliano de' Medici (1453-1478), the younger son of Piero di Cosimo de' Medici, was carefully trained by the foremost scholars of his day. Tall and handsome, and distinguished by his prowess in all knightly exercises, he was the darling of the Florentine people. His devotion to the Genoese maiden La Bella Simonetta has been recorded in pictures by Botticelli and by poets. He was murdered during the celebration of Mass in the Duomo, Florence, on April 26, 1478, on the occasion of the Conjuración of the Pazzi, when his elder brother Lorenzo narrowly escaped with his life."

"It is to be noted," Mr. Fry further continues, "that in this portrait he is turned towards the left, while in the two others extant he faces to the right. This rare, and characteristically Florentine portrait must have been painted but a few months before Giuliano's death."

PARIS ARRANGING ITALIAN ART SHOW

PARIS.—Franco-Italian friendship is to be expressed by an exhibition of Italian paintings and sculpture in May at the Petit Palais and the Jeu de Paume, according to the Paris correspondent of the London *Morning Post*. Signor Mussolini has promised to lend generously, as he did to the Burlington House Exhibition in 1930.

It is hoped to surpass the London Exhibition. M. Escholier, the Director of the Petit Palais, who has been arranging for the exhibition with the Duce himself, says that the Italians have promised to send a larger selection of the primitive than was sent to London. These have been sought out in remote country churches and will be brought together in many cases for the first time.

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Whitney Museum Holds Exhibition Of Genre Painting

(Continued from Page 3)

timism, photographic reality and good humor were at least one hundred percent successful in pleasing their clients.

Furthermore, above and beyond all this, the exhibition seems to indicate clearly that artists found a richer and more varied life in even the stuffiest periods of the XIXth and XXth centuries than they do today. The whole pictorial panorama of America is spread before us in these untutored early works, with all its amazing contrasts and unbelievable inconsistencies. Naively and faithfully transcribing the material around them, the conscientious illustrators of the period have left the living record of an amazing continent, which has always astounded the European and continues to do so, even though it has been lost to us in the bitter sweet of disillusion and a vain nostalgia after foreign things. Taken almost at random, there are campfires and corn husking; sleighing and swimming holes; the gaiety of picnics and the life of the prairies; the aristocratic traditions of Virginia and the wild untamed life of the Indians and longshoremen, all set down with such zest and simplicity that we are willing to waive plastic values.

Turning to the contemporary work, one at once feels a great sense of pity for the artists of today. So many of them never seem to have gotten beyond Fourteenth Street and the more obvious facts of the depression. Those who do occasionally manage to get off to a crowded bathing beach, a circus or a race track, seem to carry within their souls a blight and an overpowering social conscience which stamps the American scene with a melancholy, essentially false to its sunny skies and its adolescent optimism. For far beyond the compressed madness of Manhattan stretch the same mountains and prairies and great flowing rivers which are still rich with the health and the energy of the nation. Farming life is left to Grant Wood and John Steuart Curry; optimism to Lauren Ford, Molly Luce, Pop Hart and Jerome Myers.

And so with the general ban upon honest illustrators and the capitalization of "art artists" even those of minor talents scorn to record the steady rhythm of American bourgeois life, still devoted to its favorite routine pursuits despite the depression. The prize fight, it must be admitted, claims several canvases, but where are baseball and golf and fishing and camping, which still figure rather prominently as national pastimes? In canvas after canvas one finds the unemployed grouped tragically in Union Square or the Bowery, but where are the millions of movie fans and the farmers who sit with their families in their electrically lighted parlors, listening with childish pleasure to the radio during winter evenings? Even Mr. Guy Pene du Bois, whose intellectual satire could well compass some of these characteristic aspects of American life, can't get much farther than the speakeasies and the theatres. There are even Indians and hill-billies and spiritual-singing negroes still left in America, all in a comparative state of picturesque innocence. But apparently even these themes are taboo to conscientious modernists.

One can only conclude that most of our genre painters have adopted the O. Henry formula and delude themselves that Bagdad-by-the-Subway with its capital enshrined in the chaos of East Fourteenth Street is still a cosmos in itself. We can only suggest, in this obvious impasse, that the Guggenheim Committee create special scholarships requiring the recipients to take a leisurely year's tour from Maine to

Ratton to Display African Negro Art At Matisse Gallery

M. Charles Ratton, the organizer of various exhibitions of African art in Paris during recent years, has come to New York for the current exhibition of African Negro art at the Museum of Modern Art, which is probably the most important display ever held in this field. M. Ratton, whose name and writings are known to all those who are interested in primitive art, has brought with him a selection of objects from his Mexican art collection as well as a group of African sculptures and art objects, which are now on exhibition at the Pierre Matisse Gallery.

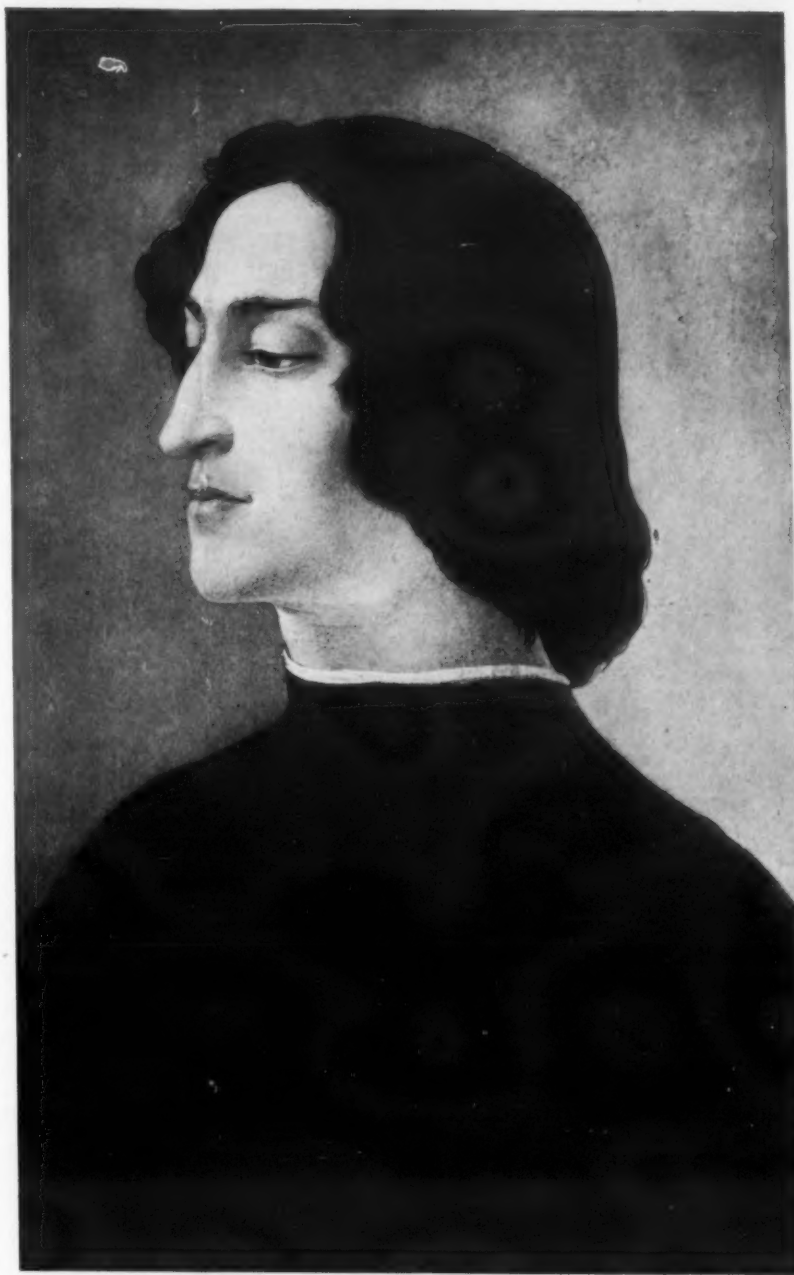
M. Ratton is staying at the Gladstone Hotel.

California, via the Greyhound Bus Lines. The case, however, resolves itself into the fact that our genre painters are incorrigibly bent upon attaining plastic and social significance at all costs, while many of our School of Paris aesthetes still remain illustrators despite their fine manners and talent for surface painting. We seem indeed, to be at a stage where a re-shuffling of all the cards would be healthy and where we might well return to the good old fashioned system in which democratic art is truly of the people and the fine arts really aristocratic.

We recommend, in fact, to the majority of the exhibiting contemporaries, a fairly careful scrutiny of some of the quaint old things of the XIXth century which hang in the lower galleries. For satire without bitterness there is David G. Blythe who though just a wood carver and itinerant portraitist took a Hogarthian delight in fat ladies squeezing themselves into crowded post offices and stage coaches. And then there is Francis Guy who, after working as a dyer and tailor in Baltimore, settled in Brooklyn and in 1816 painted a snow scene in the streets about him with a Brueghel-like vivacity and feeling for space values. John L. Krimmel, who came to America from Wurtemberg in 1810, was another of the early men who managed to create exquisite paintings while still earning his living by doing city scenes for engravers. He knew what he was about even if he did have to entitle one of his works "White's Great Cattle Show and Grand Procession of the Victuallers." Nor should any one pass by the exquisite mementoes of a vanished aristocratic splendor as recorded in "The Dinner Party" and "The Tea Party" by Henry Sargent who, due to "apathy existing towards the arts" in Boston, spent most of his life in the army and the legislature. And Eastman Johnson, who spent several years in the Hague copying Rembrandt, was not too highbrow when he returned to America, to paint scenes of corn husking, life in the South and "sugaring off."

All during this period there were but few influences to encourage genre art. In the earlier part of the century the demand of patrons was for portraiture, one learns from Mr. Lloyd Goodrich in his introduction to the catalog. Later, with the rise of the Jacksonian democracy, people wanted records of American life of a strictly cheerful photographic character, but this did not prevent the development of such lusty chroniclers as Mount and Caleb Bingham or the creation of many charming pictures by the hard-driven men who did their stints for Currier & Ives. Even after the Civil War when wealth brought back to our shores diluted refinements from Paris and Munich, we were given Eakins with his unswerving integrity of portraiture and Winslow Homer, who saw and felt so much more in nature than was ever asked of any illustrator.

But perhaps in view of the actual aesthetic gleanings, we are asking a bit too much from the contemporary group. It is obvious that genre painting, despite the slightly patronizing attitude which is generally assumed towards it, is actually a form of art that requires special aptitude and special feeling. Our present devotees, still working unconsciously under the new tradition that came in with the revolt towards realism of John Sloan, Lukas



"PORTRAIT OF GIULIANO DE' MEDICI"

By BOTTICELLI

Recently purchased by Baron H. Thyssen of Switzerland from the estate of Otto H. Kahn.

and several others of a once powerful group, have, due to the social upheavals of recent years, found it difficult to develop an objective point of view. But for the development of a true school of American genre painting, we cannot look to New York alone. Only think of the strangely depressing picture which will be presented to future generations if in 1980, say, the Whitney Museum should choose to organize another retrospective of this nature!

A very large number of museums, dealers and private collectors have loaned works which are of great value in the creation of such a vivid and finely representative show, especially in the difficult field of the early painters. A note in the catalog acknowledges the assistance received from Henri Marceau of the Pennsylvania Museum, Robert G. McIntyre of the Macbeth Galleries and Lloyd Goodrich, well known art critic, in assembling the display.

Morgan Vivarini Recently Bought By an American

It is learned from a reliable source that "The Epiphany" of Bartolommeo Vivarini from the J. P. Morgan collection has been sold recently to a collector in the United States. The picture was loaned by Mr. Morgan to the exhibition of Italian Paintings of the Renaissance held during March at the Century Association and changed hands soon after its public display.

Mr. Bernhard Berenson in *Art in America* describes the Morgan "Epiphany" as expressing "more completely than most other treatments of that subject, the mingled hilarity and solemnity which to this day in Italy gives that festival the character of a Northern Christmas."

LONDON ACQUIRES A GAINSBOROUGH

LONDON.—The National Gallery is to be congratulated on the acquisition of a Gainsborough picture at the comparatively small cost of £5,000., according to a recent report in the *Morning Post*.

It is the full-length portrait of "Colonel John Needham (1710-1791), tenth Viscount Kilmorey," which won high praise when shown at the British Exhibition held in Burlington House last year.

It is certainly one of the greatest artistic achievements of Gainsborough's Bath period, and will add to the distinction of the British School at Trafalgar Square.

Based on a red ground, which harmonizes the tawny and green ones of the foliage, and makes the brilliant red and gold of the waistcoat less aggressive, the picture is painted with remarkable force, and forms a striking contrast to the artist's more gracious figures in the room where the portrait now hangs.



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Metropolitan Gives Bryson Burroughs A Memorial Show

An exhibition of paintings and drawings by the late Bryson Burroughs, for many years former curator of paintings in the Metropolitan Museum of Art, opened at the Museum on March 26 to remain on view until May 5. A large selection of oil paintings and a number of preliminary drawings, an experimental panel of fresco and a pricked cartoon used by the artist for transferring one of his compositions to the wall comprise the display, which has been installed in the four small print galleries. Harry B. Wehle, acting curator of paintings, has contributed an article on the exhibition to the Museum's current *Bulletin*, from which we reprint a portion.

Referring to the drawings in the show, which in so far as is possible are shown in the same rooms as the related paintings, Mr. Wehle points out "that they should give an interesting insight into the artist's careful consideration of his compositions and into the nicety of his changes of proportion and emphasis." "His philosophic temper and his deep knowledge of the history of the stormy centuries through which painting has passed," Mr. Wehle continues, "had much to do with mak-



"RETURN TO YESTERDAY"

By HOVSEP PUSHMAN

This painting was sold recently by the Grand Central Art Galleries (Fifth Avenue Branch) to a prominent collector.

ing Bryson Burroughs the discerning curator of paintings that he was; such a mellowed viewpoint and such a wide prospect of art from the heights could

not but affect him as an artist, too. They resulted in a skeptical smile at raw novelties and unconsidered enthusiasms, a return to the fountainhead of

reasoned classicism and the tested age-old tradition. He loved good old stories for the subjects of his paintings and there were countless wonderful ones to draw upon, the classic tales of Homer and Ovid, stories from the Old Testament and the New, incidents from the Little Flowers of Saint Francis or books of fairy tales—all noted with dotting literalness. He invented his own way of telling even the most time worn stories, and his way was always reticent, intimate and playful. Where his great artistic forebears laid their scenes in a generalized rocky terrain with classic temples and cypresses, Burroughs delighted in arrangements of whatever landscapes happened to please him. The princess and the swineherd turn out to be in Central Park, the rustic structure on the distant rock being none other than the old familiar summer house. The centaur who gallops off amid pursuing arrows with Dejanira under his arm pounds over a New England pasture with homely goldenrod and sweet fern beneath his hoofs. As Ariadne lies sleeping on Naxos, unaware of Bacchus and his rout, an American schooner may be seen sailing out of the bay. Forbes Watson has sympathetically remarked: "Instead of rehearsed heroics he gave us his own gently humorous versions of the old tales, not caricatures but delicately witty fantasies. In his hands the classical themes were not hackneyed because they were devoid of pomposity."

the personages likewise are often curiously familiar and American, recognizable despite their classic garments or lack of garments. Their belongings, too, are in some cases faintly familiar, as that schooner at Naxos or the strip of one-inch gauze bandage for Eurydice's snake bite. But why not? Demonstrable anachronism we seldom find, and certainly when we find it, in whatever degree, there is intention behind it. For Bryson Burroughs was playful whenever one ceased to expect it and was ready to tease whenever things threatened to grow solemn. But more than that, his anachronisms and near-anachronisms express an underlying philosophy, for they call our attention to the timelessness of human behavior."

Bryson Burroughs' mural paintings seem to many of his admirers his finest works, according to Mr. Wehle. It was a phase of art over which he had gained exceptional technical mastery and in which his lyrical quality found its completest expression. "Metaphorically," Mr. Wehle remarks, "Burroughs' frescoes might be called hexameters in paint, they flow with such an easy rhythm and their narrative style is so clear."

Thus it is of interest that, through the generosity of friends of the Museum, visitors to the exhibition are able to view two of the finest decorative series painted by Burroughs—that in the drawing room of Mr. and Mrs. Harry Harkness Flagler and the set of mural paintings in the Century Association's clubhouse, done in the manner of the XIVth and XVth century Italians. Admission to these rooms is by card only obtainable from the attendant on duty in the exhibition galleries at the Museum.

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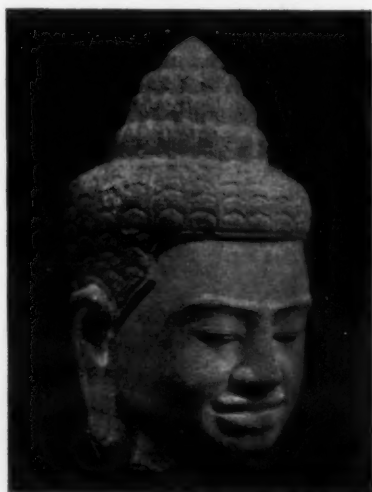
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A small group with the following important examples: a rare Nuremberg Renaissance armorial tapestry; a very fine Brussels seventeenth century *Sacrifice of Lystra*, and *Feast of Bacchus* of the same period; also a choice Flemish Renaissance hunting tapestry.

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Among the exceptional group of drawings: a pair of fine water-color *pastorales* by J. B. Huet; a Largilliere drawing of the Dauphin Louis; and a female portrait by Van der Helst.

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Rubens Portrait Is Now on View At Metropolitan

The recent purchase by the Metropolitan Museum of Art of Rubens' "Anne of Austria" from the Morgan collection is the subject of an article by Harry B. Wehle, acting curator of paintings, in the current issue of the Museum's *Bulletin*. The painting "will impart an air to the Museum's gallery of Flemish painting it has not had before," writes Mr. Wehle. "It is the Museum's first great state portrait by Rubens. It illustrates to perfection the point of view of the great diplomat, courtier, and man of the world, expressed through his own medium—namely, through the most brilliant painting of the period." Some scholars, it appears, have definitely dated the portrait 1625, others 1622 to 1625. Mr. Wehle finds it highly probable that Rubens began the portrait in Paris as early as 1622, when Anne was twenty-one years old and finished it in Antwerp within the space of a few weeks.

"The history of the Museum's portrait is not definitely established before 1766, in which year it is mentioned in *The English Connoisseur* as belonging to the Duke of Marlborough and hanging in Blenheim Palace," continues Mr. Wehle. "Doubtless the portrait had already been in the possession of the duke for more than half a century, for the great Marlborough collector was John Churchill, the first duke. Until Waagen corrected the error the portrait was supposed to represent Catherine de' Medici. It was so described by William Hazlitt, who gave the old Duchess of Marlborough much of the credit for the choice of the Rubens paintings. Waagen's opinion of the Marlborough Rubens was of the highest. 'The great Duke of Marlborough,' he writes, 'was a great admirer of Rubens. The Emperor, and the great cities of the Netherlands—Brussels, Antwerp, Ghent—therefore vied with each other in presenting him with the finest works of that master; he purchased others himself, and thus formed the most considerable collection of pictures by Rubens in the possession of any private person, and with which no royal gallery even can be compared, except those of Munich, Vienna, and Paris. It is more important, because the pictures are almost throughout by the hand of Rubens alone, and are chiefly of his earlier and middle periods.'

"Originally there were twenty-five paintings by Rubens in the Duke of Marlborough's collection, many of which have since found their way into museums and other important collections. An example well known to our visitors is that lent to the Museum by Harry Payne Bingham, the glorious Venus and Adonis, which was given to the Duke of Marlborough about the year 1705 by Emperor Joseph I.

"Thus it is hardly too hazardous to assume that our portrait of Anne of Austria also entered the Duke of Marlborough's collection at a time not far from 1700. In 1886 it figured in the sale of pictures from Blenheim Palace at Christie's in London, when it was bid in by Lily, Duchess of Marlborough, who kept it in the family until J. Pierpont Morgan bought it from her in 1901."

TITIAN EXHIBITION TO OPEN APRIL 25

VENICE.—Plans for the exhibition of Titian's work, opening at the Pesaro Palace on April 25, are rapidly nearing completion, we learn from a report in the *Times* of London. Loans have been negotiated with the governments of those countries whose public galleries possess examples of the painter's work, as well as with private owners. France, alone, will not send her Titians to the Venetian exhibition as a show of Italian art, ancient and modern, is scheduled for simultaneous presentation in Paris. Those works by the master which have been destroyed by fire or other causes and frescoes which cannot be moved will be represented in the Venice exhibition by means of drawings, which together with the many and varied paintings and sketches by the artist will make this one of the most important displays ever held.



PORTRAIT OF A GIRL

By RUBENS

This painting, which is said to depict the daughter of the artist, Carolina-Serana Rubens, is included in the collection of paintings, furniture and decorations, property of the late Mrs. Cooper Hewitt, which will be sold at the American-Anderson Galleries on April 3, 4, 5 and 6.

Cabinet Paintings at Knoedler

(Continued from page 3)

centuries in England, one finds a number of small works indicative, if not wholly representative, of English genius. The Hogarth "Interior" is a masterpiece of condensed statement, which, in spite of its truly tiny size, carries right across the room. One of the most flattering depictions of Washington we have seen is a rare portrait of Wertmuller, while by Gainsborough there is a strong portrait of Charles Wolfram Cornwall, Esq., which within an amazingly small space conveys the sterling qualities of the sitter. A single Morland landscape has an almost enamel-like quality and a luminosity that makes it sing from afar. Two small sporting paintings of W. J. Shayer present this theme at its best, whereas larger examples, however fine, unless reserved for a man's study, seem to emphasize unduly the subject interest. The greatest surprise in this group is the "Downfall of Religion" of William Blake. Generally no lover of this artist, we could not help being struck by the sensitiveness and life of this small sketch. A self-portrait of Thomas Sully and a school picture depicting the first train to pull out of Stockton for Darlington add further interest to this group.

Dominating the XVIIIth century French paintings is a pair of scenes gallantes by Pater, in which every inch of the painting reveals some rewarding detail. Added to the charm and grace of the main group of figures is the weird beauty of the landscape in the background, in which other tiny persons are seen disporting themselves in the dim light. Of the contemporary Italian school, two landscapes by Zuccarelli, painted upon the back of playing cards, attract amazed attention for the sharpness of the detail which this miniature art yields. Two small Guardi are marked by an unusually intense quality of light which has an almost metallic power, punctuated by the staccato accents of the gondoliers in the foreground.

Apart from the English works already mentioned, the XIXth and XXth centuries are poorly represented in the exhibition. The exceptions such as the Diaz Oriental scene, a still life and "Maisons Blanches à Cagnes" by Renoir and a flower study by Redon stand out the more forcibly among the rather weak examples by such artists as

Corot, Boudin, Cezanne, Rousseau, Seurat, Degas, Derain and Picasso. The "Odalisques" of Delacroix, it should be mentioned, has magnificent passages throughout the lower half of the canvas, while Manet's flower piece and "Ancilla" of Matisse gained by contrast with their companions.

Even if certain artists could have received better representation, the exhibition as a whole is a fascinating one, and serves to emphasize the important point that works of art are not to be judged by their size or their impressiveness, but rather by the power they have to create a new world within the bounds of whatever frame they choose, into which the spectator may enter for a while and find enjoyment.

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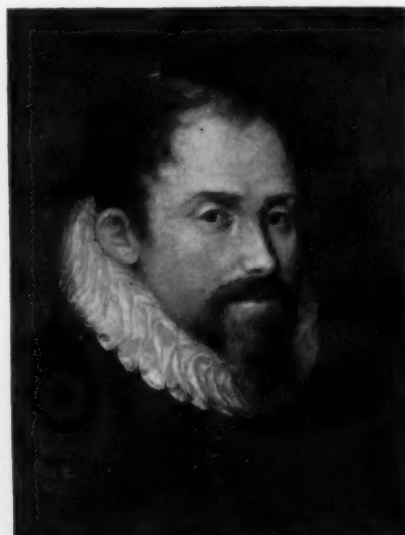
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Giles Penn, grandfather of William Penn, attributed to Miervelt, 20 by 15 inches.

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Lady Springett, mother-in-law of William Penn, by Nicholas Maes, signed and dated 1663, 36 by 28 inches.

Illustrated catalogues are available at the offices of The Art News, 20 East 57th Street, New York, and at their agents in Boston, Philadelphia, etc. (for addresses see page 12).

Detroit Announces Varied Accessions Of Recent Months

DETROIT.—During the last few months a number of important additions have been made to the collections of the Detroit Institute of Arts. By purchase or through the generosity of friends of the museum, the paintings department has received several new works, while the department of decorative arts has been enriched by the acquisition of two fine tapestries.

The Institute is particularly fortunate in acquiring a rare and well-preserved painting of "Christ at the Column" by Antonello da Messina, the purchase of which was made possible by the Ralph H. Booth fund. The "Christ at the Column" is one of several of the same theme painted by the master, and thus provides an important contribution to our knowledge of Antonello's development. Lionello Venturi, who rediscovered the picture, regards it as the earliest representation of this theme, and dates it about 1470.

The suffering Christ with eyes upturned and lips parted in agony arouses a response in the observer as much by the restraint with which the artist handled the subject as by the actual depiction of physical and spiritual suffering. Dr. William R. Valentiner says in his article in the *Institute Bulletin* that "this content of inner feeling is brought to greatest effect by the strong contrasts of light and the plasticity of form thus produced; in addition to this, an enamel-like technique, a luminous, transparent surface, makes the picture seem a precious thing, in keeping with the sacred subject."

Only the head and shoulders are visible, yet they are broadly and powerfully conceived. True to his ideal of creating plastic form, Antonello reduced the anatomy to simple cubic shapes and placed the figure against a background of architectural motives to emphasize its structural qualities. The plain cylindrical column to which Christ is bound reinforces the spiritual effect of the upturned eyes because of its ascending lines, and at the same time repeats the form of the solid neck and upper arms. The concave niche in front of which the figure is placed gives depth and accomplishes the same artistic purpose as the column. Monumentality is further achieved by framing the figure within a narrow space so that it seems to expand beyond the confines of the picture.

A Brazilian landscape of Frans Post, a gift of the Detroit Museum of Arts Founders Society, was received in time to be included in the small exhibition of the Haarlem school which was held in connection with the recent Frans Hals exhibition. The artist, a friend of Frans Hals, joined the expedition of Maurice of Nassau to Brazil in 1637. He painted there, but also continued to execute Brazilian subjects on his return to Holland seven years later. This picture, dated 1665, belongs to the group done in the artist's native country.

The neat, brilliant treatment of the subject and the freshness of inspiration combine to make this canvas a noteworthy one. A gray church, palm trees and the luxuriant growth of tropical plants and flowers are outlined against a vivid blue sky which reflects upon a delightful stretch of distant hills and trees. Close scrutiny of the heavy growth in the foreground reveals the presence of a number of animals indigenous to Brazil but not found in Holland; a giant toad, an armadillo, a lizard, and a snake swallowing a rabbit. The actual representation of the animals is naive, but their very presence expresses the keen curiosity and adventurous spirit of Frans Post's day.

In memory of Russell A. Alger the



PORTRAIT OF A YOUNG MAN By BAREND VAN ORLEY
Purchased recently by the Detroit Institute of Arts through the Emma J. Farwell fund of the Detroit Museum of Art Founders Society.

Institute has acquired two XVIIth century tapestries of late Flemish Baroque style, as the gift of Mrs. Russell A. Alger. Though the designer of the cartoons is unknown, the tapestries were woven by Peter Wauters who flourished as the member of an old family of weavers in Antwerp around 1675. Both show deep vistas of formal gardens and parks. The borders of festooned candelabra, garlands of fruits and flowers, and military accoutrement, lend a gay, festive spirit to the whole. Medallion cartouches on the upper borders frame the titles of the compositions: one is "Le Trot," the other "Croupades par le Droite," curvetting practice. The tapestries with their diminutive human figures and conventionalized treatment of landscape illustrate well the break which was made with the heroic tradition of Rubens and Jordaens towards the end of the XVIIth century, and show the impulse towards a more purely decorative style.

The purchase of an unusually fine painting by Barend van Orley has been made possible through the Emma J. Farwell fund of the Detroit Museum of Art Founders Society. The picture is only 5 1/2 inches in height by 4 1/4 inches in width, and is the smallest known portrait by the artist. It belongs to van Orley's early period between 1515 and 1520, during which his best works in the field of painting were produced. The picture is a half-length portrait of a well-born young man with large, irregular features. His quietly sparkling, dark eyes stand out vividly in the blond face, and are accentuated by the black hat and clothes. A deep, luminous red background edged with dark shadows adds a rich note which is in keeping with the character of the sitter.

Other recent acquisitions are an "Angel of the Annunciation" (Austrian School) painted about 1480, and a colorful sketch of an acolyte by Goya. Both are gifts of the Founders Society. The Goya is painted on paper, but whether it is in oil or in watercolor covered with a varnish is still undetermined.

Prize Awards Given In Watercolor Show On View in Chicago

CHICAGO.—Prize awards given in the Fourteenth International Watercolor Exhibition, which is now on view at the Art Institute of Chicago, have recently been announced. The Watson F. Blair prize of \$100 went to Isaac Gruenewald of Sweden for "The Hand Organ, Cadiz," while the \$400 award from the same donor was won by Aaron Bohrod of Chicago, with "Road in Peoria." Inasmuch as both of these are purchase prizes, the paintings will be added to the permanent collections of the Institute. The William F. Tuthill prize of \$100 was awarded to Constantine Pougialis of Chicago for his colorful "Landscape."

There are 534 entries in the exhibition, 359 of which are from the United States and 175 from foreign countries. Of the foreign entries Sweden leads with fifty watercolors, all by Isaac Gruenewald; France follows next with twenty-seven, among them work by such well-known artists as Raoul Dufy, Charles Dufresne, Marcel Gromaire, Andre Lhote, Poupelet, Georges Rouault, Segonzac, Simon, Utrillo, etc. Germany has twenty-two, being represented by George Gross, George Kolbe, Karl Zerbe, Rudolf Jacobi and others. The British Isles have sent seventeen, including examples by James McBey, Laura Knight, Muirhead Bone, W. Russell Flint and Augustus John. Other countries including Austria, Italy, Japan, Yugoslavia, Mexico, Persia, Roumania, Russia and Spain are worthily represented.

In the Third International Exhibition of Etchings and Engravings, which is also current at the Institute, the foreign entries total 115, with England, Germany and France claiming the bulk of these. Sixty-nine prints are by artists of the United States. The jury of selection was composed of Henry Sayles Francis, Reginald Marsh and John Groth.

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Imperial dragons, pearls and clouds are the dominant motives in this superb temple incense burner, with its original matching stand. Typically Ming in style are the massiveness and strength of the form, matched by the bold surety of the decoration, which is beautifully painted in turquoise blue and aubergine on glowing yellow. The mark on the lip, when translated, reads: "Made in the year of Wan Li of the Great Ming Dynasty." This most unusual specimen may be seen at the galleries of Ton-Ying & Company.



The legendary gods and warriors of China form the decor of this large famille verte vase. Against the white ground, the spirited horsemen in the lower register and the army advancing from above are depicted with remarkable fluency and expressiveness of brushwork, heightened by the brilliance and clarity of the color. The treatment of rocks, semi-conventionalized clouds and rock forms is also to be noted in this interesting K'ang-Hsi specimen from Ralph M. Chait.



Executed in five-color enamels and gold, the rich decoration of this vase with its designs of rocks and flowering shrubs, displays the art which the master ceramists of the K'ang-Hsi period lavished upon important specimens. In addition to great technical skill, the entire composition is marked by a deep observation and love of nature. This piece, which comes from the collection of Parish-Watson, Inc., is also notable for its fine proportions.

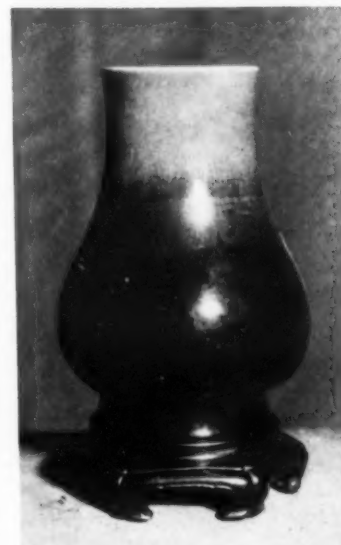


Two graphically rendered scenes from Chinese legend appear on the oblong panels of this five-color K'ang-Hsi vase. Paintings of fishermen and panels of rockery and flowering plants, fill the smaller medallions. Cranes and clouds on a dotted green ground patterned like a finely woven brocade, form the background. The hundred antique motives, may be seen in painted medallions on the shoulders, while naturalistic flowers and a signature are on the neck. (From Yamanaka & Company.)



Great imagination and invention characterizes this club-shaped vase, dating from the K'ang-Hsi period. Within the large white panels, plants and birds are painted in a finely spaced yet free design. In the leaf-shaped medallions, trees, shellfish, flowers and insects appear. The background is reminiscent of a fine brocade with butterflies and peach blossoms. Two panels of scenic designs encircle the neck of this interesting specimen from Yamanaka & Company.

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Expressing concretely the fascination of Oriental designs for the Western mind, this mahogany armchair demonstrates with what ease Chippendale embodied Chinese motives in his own creations. The lattice back and sides and the carved brackets of the straight legs are typical of the cabinet maker's work in the Chinese taste. The seat of the chair is upholstered in the original Soho tapestry. Illustrated in MacQuoid and Edward's Dictionary of English Furniture, this piece dates from circa 1750. In the collection of Frank Partridge, Inc.



Two fret shelves are fitted to the top of this Chippendale mahogany secretaire, adding a decorative note as well as a charming framework for objets d'art. The extremely simple inlay on the body of the piece harmonizes well with the lattice work of the shelves. When closed, the panel of the desk leaf simulates two drawer fronts matching those below. In the collection of the Ackermann Galleries.



A luncheon scene in the garden of Versailles is the subject of the delightful Louis XIV needlepoint covering of this Chippendale settee. Court ladies and gentlemen are shown partaking of refreshment in a most aristocratic manner, their gay colorful costumes and the surrounding conventionalized floral designs furnishing charming contrast with the subdued cream background. The needlework is largely in silk petit point, lightly interspersed with wool gros point, all in an excellent state of preservation. The openly carved end legs and the geometric designs in high relief on the center supports are varying manifestations of Chinese inspiration. In the collection of Edward I. Farmer, Inc.



The height of the cabinet maker's skill in wood carving is effectively shown in the pierced legs and the rising shaped stretchers of this Chippendale silver table. In this rare mahogany specimen, dating from 1760-1765, the master not only employed the Chinese element of design with the utmost delicacy and grace, but added a simple shaped solid gallery which serves as a foil to the intricacies of the carving. In the collection of Arthur S. Vernay, Inc.



Triple bamboo legs, united by curving stretchers pierced with leaf meanders, give this Chinese Chippendale silver table an air of lightness and elegance. This impression is further heightened by the delicate carving of the gallery and by the repetition of the same motif in the brackets. Dating from circa 1755, the table may be seen at the galleries of Stair & Andrew.

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INSTALLATION

Back in the nineties, it was quite the thing to crowd as much art as possible into a given space and to plaster walls with serried rows of paintings, without regard for their congeniality or a recognition of the need for breathing space. Now, although the psychology of installation is receiving increasing attention, it is still in a somewhat experimental stage, clinging often on the one hand to the traditional red velvet and on the other to the austerity of whitewashed walls and a rather self-conscious modernity.

In the case of the Fifty-seventh Street galleries which during the height of the season have exhibitions following upon each other's heels in almost breathless succession, the installation of displays must obviously be simplified as much as possible. Like the woman with only a limited clothes budget, who must exercise restraint and discretion in her selections, an attempt is generally made to find a treatment of the walls which will be in consonance with the prevailing trend of the season's shows. Many galleries, which have remained for years in the same quarters, are still handicapped by lack of daylight. But the general public demand to see art in the cheerful shimmer of the sun instead of in the reverential glow of velvet and artificial light is clearly reflected in the selection of daylight galleries whenever a change of location is made.

Our museums are, however, in a different position. With fewer exhibitions and a larger staff it has obviously become one of their increasingly varied public obligations to take the leadership in thoughtful and carefully planned presentation of exhibits. Certainly, when a display has a central

theme or group homogeneity, the most effective method is that which has long been applied to the modern stage—the suggestion and subtle heightening of the central theme by the simplest possible means.

Naturally it is the newer museums, with specially planned buildings and with a staff interested in experiment, who have done the most interesting work in this direction. The Wadsworth Atheneum in Hartford has accomplished especially brilliant things in this field and in the case of old master shows has used diverse shades of beautiful silk damask which were especially selected to harmonize with special epochs of the past. Several years previously the Detroit Institute of Arts introduced an interesting innovation in the varying treatment of the walls, ceilings and floors of their smaller galleries, giving the visitor a psychological feeling of change. In the case of modern shows, whitewash and Spartan simplicity have long ago lost their novelty and, unless they have a definite relation to the exhibition, tend to cast a machine age sterility upon even the most individual art forms. More subtlety and suggestion are required to-day and Mr. Joseph Brummer, who arranges individual pieces of sculpture in definite relation to the spatial values of the room, undoubtedly has evolved the best, if the most difficult method of modern installation.

But it indeed requires something of an impresario to arrange the perfect art exhibition. In its various costume displays, the Metropolitan has demonstrated in a striking way what can be

done to heighten the appeal and interest of the material through carefully worked out presentation. But the field actually extends into all phases of art and requires the presence on a museum staff of a trained expert ready to bring both imagination and hard work to the delicate task of giving each exhibition its proper atmosphere and mood. Museums, with their staffs and budgets already curtailed, may perhaps feel that no additional tasks can be taken on at the moment. But when one considers the great labor, time and thought which go into the collection and organization of most large exhibitions, it is clear that their inherent value should not be either marred or vitiated by unfortunate presentation.

Obituary

E. ZIMMERMAN

Eugene Zimmerman, whose cartoons signed "Zim" were familiar to magazine readers for more than forty years, died at his home near Elmira, New York, on March 26, at the age of seventy-three. Born in Basle, Switzerland, Mr. Zimmerman had a colorful career after removing to this country. Farmer's chore boy, baker and sign painter, he finally attracted the attention of the publishers of *Puck* and joined their staff. Following that he worked for thirty years with *Judge*. Mr. Zimmerman then retired and founded his own correspondence school for cartoonists. He was also the author of text books on caricature.



ELIZABETH GALLAND-TURGOT, MARQUISE DE SOUFMONT

Included in the collection of paintings, furniture and decorations, the property of the late Mrs. Cooper Hewitt, to be dispersed at the American-Anderson Galleries on April 3, 4, 5 and 6.

By DROUAIS

PERCY MORAN

Edward Percy Moran, well-known painter, died on March 25 in New York at the age of seventy-two. Specializing first in portraits of women and later in Colonial and other historical subjects, Mr. Moran won numerous awards, among them the first Hallgarten prize in 1886 from the National Academy of Design and the first gold medal of the American Art Association in 1888. He is represented in a number of galleries and other collections.

Mr. Moran was born in Philadelphia, the son of the late Edward Moran, marine painter and one of four brothers, all artists, from Lancashire, England. His art studies were pursued under his father at the Pennsylvania Academy of Fine Arts in Philadelphia, the National Academy of Design in New York, and later in London and Paris. Mr. Moran was a member of the American Watercolor Society.

JAMES SHEPHERD

Succumbing to an illness of several months, James Gardiner Shepherd, art connoisseur and collector, died at his New York home on March 18. He was in his sixty-eighth year. A group of important Corot canvases was one of the outstanding features of Mr. Shepherd's collection, which included as well a large number of Barye bronzes and canvases by Millet, Matthew, Jacob and William Maris, Diaz, Israels, Sargent, Ryder and J. Francis Murphy.

MARTIN BORGORD

Martin Borgord, Norwegian artist, who made his home in this country, died on March 25 in Riverside, California. He was sixty-six years old. Mr. Borgord studied under Jean Paul Laurens and William M. Chase. In 1905 he was awarded the gold medal at the Paris Salon. Mr. Borgord was a member of the Salmagundi Club, Allied Art Association, the American Artists' Professional League, the American Art Association of Paris and the American Federation of Art.

IT SEEMS THAT

Dr. Frank Jewett Mather of Princeton has been testing the "various tensions and durations of esthetic experience from the several arts." A painting or statue, over-conscientious art students will be relieved to learn, palls after five minutes. This means, Professor Mather concludes, that an hour in a museum nets one a lot more in the way of esthetic experiences than the same period at a concert or the theatre. If all this could only have been discovered during the hectic days of big business, it would have been a real help. Now that we are primarily concerned with the problems of leisure, it only goes to prove, as far as we can see, that an art museum is not a very good place for killing a great deal of time.

Immigrants who are detained at Ellis Island may now enjoy the solaces of art. Approximately 2,500 square feet are to be covered by a pictorial history of the immigrant and his contribution to the amazing growth of America into the greatest industrial country of the world. And so those who can manage to crawl in under the quota will get a really graphic idea of what is ahead of them.

The panel showing track-laying on the Union Pacific is especially illuminating. Five major operations in the construction of the road may be studied by those who are sitting about waiting for their hygienic and economic status to be O. K'd by the authorities. The series, we learn from the publicity release, "will make a contribution of deep and lasting significance to Ellis Island, the first home of the immigrant in the United States, symbolizing for him, as it does, the gateway to a new life. Since Ellis Island never did have a very homey atmosphere, we guess everything will be all right except for the romantics with old-fashioned ideas about getting rich quickly."

Artists have now enlisted the co-operation of psychiatrists in promoting the use of color as an aid to the sick. Plans are, in fact, being developed for an "exhibition of color" to be staged in Washington from May 13-17 during the convention of the American Psychiatric Association. We learn from the *New York Times* that the aim will be to "present concretely the possibilities for mental healing, inherent in proper interior treatment of institutions." Whether this involves academic or modernist formulae we are not told. However, since some \$15,000 is about to be appropriated for this venture, it is clear that even if "artificial stimulation within doors" doesn't cure dementia praecox, sales in chrome yellow, vermilion, ultramarine and other cheer-containing tubes in the artist's supply stores will be definitely stimulated.

PAINTINGS BOUGHT
BY METROPOLITAN

The Metropolitan Museum of Art has acquired two canvases from the 110th Annual Exhibition of the National Academy of Design, which is now on view. Jonas Lie's "Menemsha Bight" has been added to the Museum's collections through an exchange with the artist, whereby the Museum relinquished "Blue Heron Lake," purchased in 1932 with the Hearn Fund. In 1914 with the same fund, "The Conquerors—Culebra Cut" by Jonas Lie was acquired by the Metropolitan.

The Museum has also purchased Leon Kroll's "Cape Ann," winner of the Altman prize of \$1,000, given for a landscape painted by an American-born citizen. The artist's "Nita Reading" was bought by the Museum three years ago from the Hearn Fund.

EXHIBITIONS IN NEW YORK

THIRTY-THREE CUBIST PAINTINGS

Marie Harriman Galleries

We have never seen a more friendly group of cubist paintings than those from the collection of Mme. Jeanne Bucher of Paris, which are now on view at Marie Harriman's. Uniformly small and almost retiring in design and color, these works might almost be envisaged in a little Louis XVI drawing room, so essentially elegant and so deeply French are they in spirit. Gouaches, drawings, pastels and works in *papier collé* are included in the collection, but even the pasted papers have no bravura of experiment or challenge to the traditional.

There are some especially delightful miniature still lifes in the Braque group, among these being the "Two Lemons" of 1933 with its very shy harmonies of pale yellow, white and gray and the "Pomegranate and Apple" with greens that sing out as freshly as the first grass blades of spring. Of the works of Gris, we especially liked the watercolor landscape, of unusual spontaneity. A pastel by de la Fresnaye, a Picasso drawing of a reclining woman and two gouaches by Marcoussis were other individual items which we especially enjoyed.

The exhibition, which will be on view until April 6 includes three or four large paintings from Mrs. Harriman's collection, among them the "Two Figs" by Braque, the decorative "Music" by Juan Gris and several other abstract works.—M. M.

CARL E. PICKHARDT, JR.

Jacques Seligmann Galleries

The drawings by Carl E. Pickhardt, Jr., on exhibition at the Jacques Seligmann Galleries, have a curious haunting quality, as if they constantly reminded one of something or some one known in the past. Perhaps it is the prevailing melancholy of the sitters, a quality with which one is only too familiar in certain phases of life today. In some of the best of these drawings, such as the "Young Man With a Bow Tie," from the collection of Dr. and Mrs. Soma Weiss, and "Jack Levine Seated in a Chair," from the collection of Professor Paul J. Sachs, there is the utmost economy of line, which is drawn in with an unerring delicacy and softness of touch. The white of the paper has been employed as an integral part of the design, and each figure, as a whole, is instinct with the same degree of relaxation.

Another type of expression in which Mr. Pickhardt is equally successful is that shown in the "Head of a Man in Felt Hat," in the collection of the Fogg Art Museum. Here, an easy but less relaxed line produces an effect of poignant melancholy, reiterated with greater strength in the black chalk study for the "Unemployed." The more detailed drawings, such as the "Family Group," lose in sensitiveness, and verge on the merely illustrative. On the whole, the artist's finest qualities are sensitiveness and the economical use of delicate line; the efforts at forceful expression, on the other hand, do not always measure up, as, for instance, in the matter of the steady focussing in the eyes of the charcoal "Head of a Bearded Man."—L. E.

RAPHAEL SOYER

Macbeth Gallery

Several lithographs and rough sketches by Raphael Soyer are on view in the new Macbeth galleries. Among the former, the self-portrait impresses by the sheer impact of a personality which stands bared to the world for what it is, devoid of any disguise. Several renderings of paintings which were seen in the artist's recent show at the Valentine Gallery are also to be found. The drawings are preliminary studies, which appear to have been quickly sketched from life, or perhaps to recall a vivid memory. Freedom of line and a variety of tone achieved by shading, characterize these interesting sheets.—L. E.



BRONZE HEAD OF A QUEEN OF BENIN

Included in M. Charles Ratton's collection of African Negro art now on exhibition at the Pierre Matisse Gallery.

JOHN WHORF

Milch Galleries

A sturdy challenge to the theory that watercolor is a medium adapted solely to delicate, subtly suggestive expression is hurled at the gallery-goer by John Whorf's most recent show at Milch's. Entering the room, one is instantly immersed in strong color, penetrating light and sharply defined forms. Partly because the artist endows his medium with the strength of oil, partly because he chooses the more dramatic, albeit familiar, phases of natural phenomena—blizzards, the lurid light of winter afternoons, the gleaming mirrors of rain-soaked pavements—he achieves an effect that makes one blink and look a second and a third time. With that special skill which has long won him wide recognition, he further encompasses large areas within his frames, at the same time endowing them with such breadth and depth that the spectator can enter the composition and move about in it. Several of the sheets have an illustrative character, but the majority are rich in atmospheric quality, evocative of the varying moods of the hour, season and locale. We liked especially the chilly wetness of "Dark April," the rhythmic movement of "Afternoon in Winter" and the hush of "Dusk."—J. R.

PIERRE BRISSAUD

Knoedler Galleries

Gay and witty and highly entertaining are the watercolors of Pierre Brissaud which now adorn every inch of available space in Knoedler's third floor galleries. No less than 106 examples reveal an artist equally at home in depicting landscape, period interiors, situation and character. Completely the master of his medium and blessed with the gift of line that is sure and swift, M. Brissaud assumes an air of gravity, puts his tongue in his cheek and revels in all kinds of gentle satire. The family, for one thing, whether it be French as in "Rainy Day at the Chateau" or South Carolinian of the good old plantation era as in several amusing sheets, offers the artist a fertile subject for lively commentary. Indeed, practically every phase of life among the so-called upper classes is grist to Brissaud's mill. A curious and arresting note is his habit of clothing everything in the garb of the XVIIIth and XIXth centuries and then adding a bit of modernity in the pose, the figure or expression of a character, thereby enlivening the entire scene. If this be illustrative material, and well it might be of a very superior nature, we can only trust that the accompanying text maintains the level of M. Brissaud's charm and vivacious humor.—J. R.

ARTHUR FRANK

Reinhardt Galleries

Arthur Frank, who is holding his first one-man exhibition at the Reinhardt Galleries, is working courageously towards the realization of large figure compositions, carefully organized in design and color. The task is a difficult and ambitious one and sometimes the artist's desire for strength and complete expressiveness results in a certain heaviness and intellectuality. This is especially apparent in such a work as "Portrait of a Lady," where the background seems unduly insistent in its claims to interest. However, in some of his smaller canvases, such as "Girl Seated" and "Paula," Mr. Frank is highly successful in expressing form through color and at the same time clearly evoking the mood and personality of his sitter.

Although the exhibition as a whole is marked by a temperamental melancholy of tone and rhythm, the artist escapes entirely from this mood in a delightful head of a girl where sapphire blue and orange sing out with exquisite clarity. Two landscapes reveal a dependence upon Cezanne, which in the figure work has been merged in a personal style.—M. M.

ALICE JUDSON

Fifteen Gallery

A refreshing group of oils and watercolors may be found at the Fifteen Gallery where Alice Judson is holding an exhibition of her recent work. The artist concentrates on the more smiling aspects of Nature, which emphasis alone sounds a note of cheer. Handling her pigment easily, Miss Judson works in color that is not only pleasing to the eye but clothes convincing forms. "Young April" is full of the bright light greens of early spring and partakes of that freshly washed atmosphere that pervades the artist's work in both mediums shown. In "White Lilies" there is a curious quality of vigor, the cut flowers conveying a strong sense of uninterrupted growth.—J. R.

H. DUDLEY MURPHY NELLY LITTLEHALE MURPHY

Grand Central Art Galleries Fifth Avenue Branch

With the return of flower vendors to every New York street corner the walls of the Fifth Avenue branch of the Grand Central Art Galleries have blossomed with the watercolor renderings of peonies, roses, tulips and all manner of familiar posies by H. Dudley Murphy and Nelly Littlehale Murphy. In addition to these series of floral studies this active pair has brought back from Mexico a glimpse of our neighbor country's strange other-worldly vistas and its intimate sunny patios. The mysterious Popocatepetl has cast its eternal spell over these travelers, in witness of which magic we have Mr. Murphy's two depictions of the mountain under the light of early morning and the glow of evening. Mr. Murphy leans rather to experimental arrangements of flowers against the varying colors and textures of brocades and their fabrics. Mrs. Murphy (or so we interpret the relationship) if less finished in her painting accords her subjects a freer treatment and, for the most part, dissociates them from any contrasting elements. In the case of both painters, however, the green leaves and gayer hues of tropical vegetation claim the chief emphasis, even when the object of the painting, as a whole, is to depict a characteristic bit of Mexican architecture or a panoramic view.—J. R.

S. J. WOOLF

Ehrich-Newhouse Galleries

Mr. S. J. Woolf, who is exhibiting a large series of portrait sketches at the Ehrich-Newhouse Galleries, steps forth, as it were, from the magazine section of *The New York Times* into the exhibition world. It is rather difficult to think of any contemporary celebrities who are not included in Mr. Woolf's gallery, the roster ranging, in fact, from Babe Ruth to Einstein. Although photographic in quality, a large number of the sketches have considerable psychological penetration. Mr. John Dewey, who has written the introduction to the catalog, comments upon Mr. Woolf's gifts as a reporter in word and line.—M. M.

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HONOLULU MEETS UNIQUE EDUCATIONAL NEEDS

By LAURIE EGLINGTON

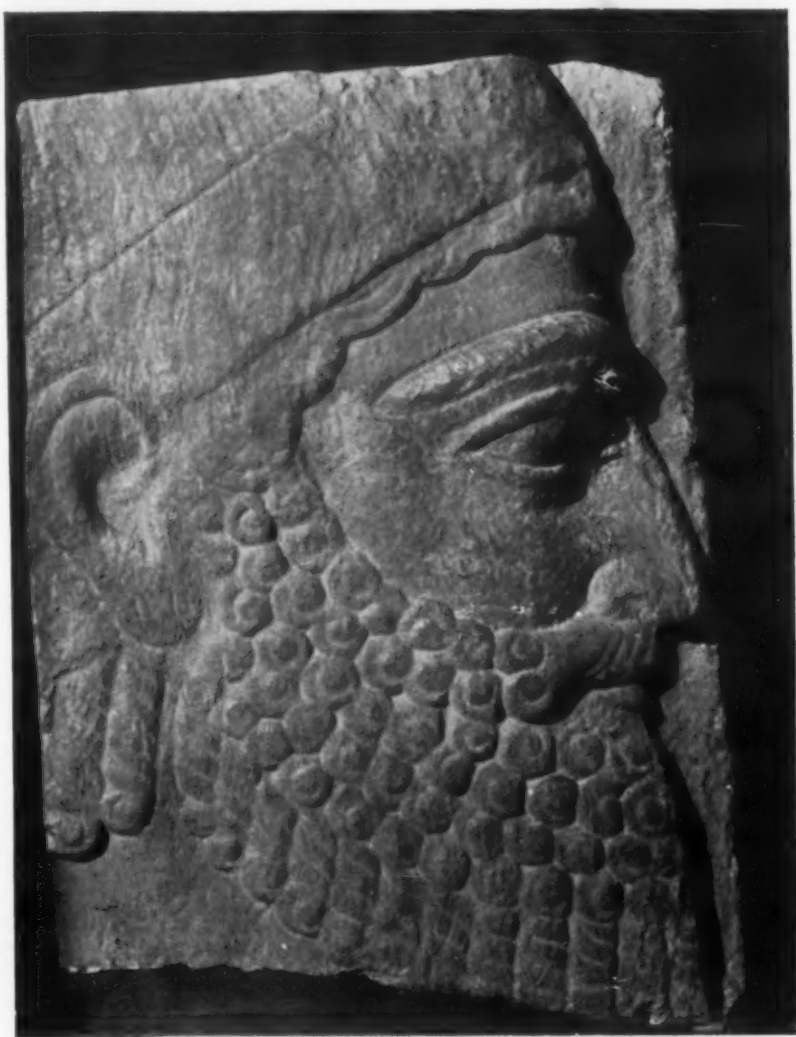
HONOLULU.—The unique character of the Honolulu Academy of Arts, which was discussed in the February 16 issue of THE ART NEWS, is further exemplified in the educational work, carried on against a kaleidoscopic background of mixed races. More than half of the population is Oriental, comprising Chinese, Japanese, Korean and Filipino stock, liberally intermingled with European blood. Two-thirds of these were born in Hawaii and know very little of the art of their ancestors. The sole bonds that unite these widely diversified peoples seem to be a common knowledge of English and a determination to become Americanized in the shortest possible time.

The same understanding and flexibility that illumine all the activities of the Academy are applied to the problems of education. Mrs. Norman Schenck, educational director, defines the primary aim thus: "Since many of our citizens are of Oriental stock, in process of becoming Americanized, we feel that we must constantly remind them of their own artistic heritage through appreciation of fine examples of their racial arts. The danger is that they may become too deadly 100% Americanized and so fail to enrich our culture by ignoring their own."

In all the work of the Academy, the desire is to cultivate an appreciation of the essential spirit of a culture and its art, rather than a superficial knowledge gained from mere factual material. This is realized by such dramatic presentations as the Korean festival described by Mrs. Schenck in our earlier article. How ready is the staff to use all sources of information will be recalled from the way in which the idea of this pageant presented itself. Chinese customs are dramatized in a similar manner, under the direction of various groups such as the Chamber of Commerce or a University dramatic association, the stage and gardens being decorated with objects from the academy collections. The Japanese arts receive a like treatment, the Tea Ceremony being enacted at least once a year. Flower arrangement demonstrations, accompanied by a talk on philosophy as well as artistry, are given from time to time, while the traditional festivals of Japanese Girls' Day in March and Boys' Day in May are always observed with colorful exhibits. By thus fostering old customs it is hoped that the younger generation will gain an advantage from the appreciation of a cultural heritage which, in spite of all efforts toward Americanization, still to a large extent unconsciously conditions their reactions.

Not that racial arts are emphasized above those of Western peoples. Students become familiar with the culture of Greece and Rome, Italy in the Middle Ages and Renaissance, and a particular interest is taken in stories of the Age of Chivalry, the history of the Vikings, peasant life and arts, the development of writing, the arts of the book and the development of the theatre. Special attention is paid to the study of ancient religions and the way in which the work of the sculptor, painter and craftsman has been consecrated to religious ideals, the natural result being, in the opinion of the staff, to instill tolerance and create sympathy with other points of view.

Before discussing more fully the formal education undertaken by the Academy, we believe the development of a contemporary art expression of such vital interest as to call for primary consideration. As far back as June 1933, there appeared in the *Bulletin* a most valuable article on the children's workshop written by Miss Grace Harvey, who was for some time in charge of the creative art department. Space limitations prevent more than a short quotation, which, however, serves to indicate the excellent approach in this field. "Freedom in art expression is a goal we are working toward rather than a method of teaching," she writes. "Children as well as adult artists may be cramped, inhibited, afraid. The child comes to his art class often in a muddled state of mind. The materials fascinate him. He longs to dabble in them. There



ASSYRIAN RELIEF

VIIIth CENTURY, B. C.

Included in the permanent collection of the Honolulu Academy of Arts.

may or may not be an idea that he wishes to make them express. It is through study of the works of the past, through the sight of things being made about him, as well as through talks by the teacher, that the child's ambition is aroused to create something of his own.

"The children's workroom at the Academy, where classes are held every afternoon and on Saturday, attempts to provide an environment where children will become free to work out their own ideas and in the executing gain more mastery of their material. The classes are grouped according to age, the youngest being six to seven years old, the oldest fourteen to eighteen. There is a directed lesson every other meeting. The meeting between is a free time for the child to choose his own pursuit. No child is coerced into taking part in the directed lesson if he seems to have a real urge to do something else. . . ."

In addition to drawing and painting, the children work at clay modeling, dyeing, and various crafts. Appreciation of the essentials in a work of art is developed in a most illuminating way, while games encourage the growth of observation. The problem of the adolescent is most intelligently handled, and the study of artists' work, especially that of Orientals, is made to throw light upon the children's own endeavors.

Miss Harvey's analysis of the especial aptitude for art expression evidenced by the children of various races is particularly keen and interesting. "The Portuguese with their Latin inheritance have so far proved outstanding among other students," she writes. "The Japanese possess an amazing facility. The Chinese combine facility with inventiveness. The Hawaiians have truthfulness and ease in drawing, combined with love of color. The Anglo-Saxons have no great art tradition behind them but individuals occasionally appear with outstanding talent." The successor to Miss Harvey in this department, it should be noted, is Miss Elizabeth Owens Thesmar, who in addition to other valuable experience, has taught for several years at the Pennsylvania Museum of Industrial Art in Philadelphia, and at the Shady Hill School, Chestnut Hill.

In response to a question as to whether the staff experiences any psychological difficulty in its work with members of so many different races, Mrs. Schenck replies with a negative, and adds, "There might be if one culture with its arts were emphasized above another. We definitely plan to keep that balanced." The same writer gives

a delightful picture of the relation between the teachers and students. "All the children of the public schools speak English," she writes. "We try to choose simple words and construction which will be grasped without too much strain upon the understanding, because the main purpose of our work is to interpret a culture and its art and we do not want unusual or strange words to get in the way. But I do not think our island children of the fifth grade, for instance, have to be treated differently from fifth grade children of mainland schools. Takeo Gima, Japanese; Sung Bing Park, Korean; Kam Tai Li, Chinese; Emiliano Osorio, Filipino; Lucille Castanha, Portuguese; Kuulei Pauole, Hawaiian, and Mary and John Smith may all come together with their teacher, who may be called Miss Josephine Johnston or Mr. Samuel Kae-kuahiwi or Edwin Yin Hoi Chin, who is one of our very fine island teachers. If they come from the fifth grade they are probably deep in the excitement of Robin Hood or King Arthur and that

transcends all race prejudices, and so by the same token do the adventurous voyages of those ancient Vikings of the Pacific who found their way to our islands in outrigger boats."

In the field of formal education the Academy is extremely active. As with progressive museums in this country, there is a strong link between the work of the Academy and that of the public schools. The latter bodies seem to be at least further on the way to being enlightened than are the majority of those in the United States, which are mainly bent on extinguishing racial traditions and hastening the pure process of Americanization. There is probably a good deal of this in Hawaii, but with the assistance of the Academy it would seem that a new spirit is entering the field. In our earlier article, it will be remembered, Miss Margaret Hockley commented on the increasing interest of the lay public and the schools in the art and culture of the Pacific, and the greater attention being paid to cultural backgrounds of the various races.

"The relation of the educational department to the schools is one of entire freedom," writes Mrs. Schenck, "because we feel that we can serve them better if we are not entangled in the red tape of a highly organized system. We have tried to keep our approach flexible and sensitive to what they were doing, and have made it our concern to study curricula and to collect material which will enrich the subjects which are being taught." So assured are they of ready cooperation that the schools often ask the Academy to illustrate certain subjects for them with the rich material from its collections. Among these are such themes as life in old Hawaii; Polynesian life and household customs; eating ceremonials, games, boats and travel, and such practical manifestations as the making and dyeing of tapa. Chinese home life—the house, its furnishings and gardens—is another favorite topic, while the various arts of China and their influence on those of Europe also come in for attention.

In addition to the department of creative art already discussed, the educational work of the Academy may be considered under two heads. Those of Oriental and Primitive art. The division of Oriental culture, under the aegis of Miss Kazuko Higuchi, educational instructor, is extremely active. "The schools send their students to the Museum for lectures on Oriental art to supplement their courses in history and art," she writes. "The attendance of these classes averages over a thousand a month. . . . A special room is set aside for these studies, in which an art exhibit is hung every week to illustrate the lectures. Local groups in Honolulu and plantation towns at a distance from the city also ask for special lectures from time to time, while instructors

sometimes visit country churches and clubs. At the moment of writing, for instance, the local Japanese church, presumably by special request, was receiving a course in Biblical archaeology! For the adults, there is a study group in Oriental art under the auspices of the Honolulu Society, which is affiliated with the Museum.

In the Primitive Art department, under the leadership of Miss Margaret Hockley, there is a similar activity. Frequent exhibitions are arranged in a special room devoted to the purpose, illustrating the work done in the classroom. These are supplemented by the use of lantern slides and mounted pictures. Special lectures are also given to the school teachers from time to time as well as free evening meetings for the public.

Two other museums in Honolulu, the Hawaiian Mission Children's Society Library and the Bernice Pauahi Bishop Museum, specialize in the backgrounds of the Hawaiian people, as does the Lyman House on the island of Hawaii and the Waioli Mission on the island of Kauai. Of these, the largest is the Bishop Museum, with which the Academy has recently developed a valuable relationship. The staff of the former institution is largely scientific and deals with ethnology rather than art, so that it welcomes the opportunity of a changing exhibition illustrating Polynesian culture and handicrafts arranged by the Academy.

A certain number of loan exhibitions are received, among which during the past year have been the Salon of American Humors, one of modern German paintings, and another of group sculpture, all sent by the College Art Association. The Western Association of Art Museum Directors contributed a showing of oils by Rockwell Kent, and paintings by Western American Artists. The Yozo Nomura and Shao Chang Lee collections of Chinese paintings were also seen during the year.

Honolulu is very fortunate in its geographical position and several distinguished men have stopped to lecture there on their way to and from the Orient. Mr. Eli Faure and Mrs. Dagny Carter are outstanding among these. The Academy of Arts, in cooperation with the University of Hawaii and the Institute of Pacific Relations, was able to present Dr. Peng-Chun Chang of Nankai University who gave a series of lectures on Oriental art. Professor M. Yanagi of Seicho University, Tokyo, gave a course in Korean and Japanese pottery under the auspices of the Academy of Art and the University. Dr. George W. Eggers of the College of the City of New York has given several courses there during the summer which he spent in Hawaii. Miss Helen Parker of the Art Institute of Chicago also gave a course of lectures at the Academy.

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LOS ANGELES

With the object of coordinating the art interests of the Southland the new Art Noon Club has been created by local art patrons.

At the first meeting two paintings recently presented to the Los Angeles Art Association, which sponsors the club, will be privately viewed before being placed on public exhibition as additions to the city's growing art collections. The paintings are "Recessional" by Eugene F. Savage, N. A. the gift of over two hundred patrons and "Market in Messina" by Gennaro Faval, Italian, the gift of Jules Klievits of Pasadena. Among the distinguished artists guests of the first meeting will be Elmer W. Schofield, N. A., who will point out the opportunities for cooperative art effort offered in Los Angeles as nowhere else.

Leading in this movement are Mrs. Sydney A. Temple, organizing chairman, Mrs. Walter H. Fisher, advisory chairman, Mrs. Oliver C. Bryant, Presiding chairman, Mrs. George H. Cook, and Mrs. Grantland S. Long and Miss Ellen Andrews, membership chairmen. Mrs. Otto Zahn, Mrs. Ralph Heath, Mrs. Robert Hartwell, Mrs. G. M. Sugden and Mrs. A. W. Ault, ticket Chairmen, Mrs. Jerrold F. Walton, Pasadena chairman, visitors committee Arthur Millier, Richard J. Schweppe, Nelson H. Partridge, Jr.; Decorations, Mrs. Arthur S. Bent; Committee on arrangements, Mrs. West Hughes, Mrs. Edward A. Dickson, Mrs. Russ Avery, Mrs. J. Bond Francisco; Secretary, Mrs. Benjamin F. Bledsoe; Treasurer, Miss Ada A. Dryden.

SAN MARINO

In no other institution in the world are scientific methods being employed more extensively for the preservation of irreplaceable rare books, manuscripts and paintings than at the Henry E. Huntington Library and Art Gallery, according to the seventh annual report of the institution, issued today. "Furthermore," writes Dr. Max Farrand, Director of Research, "public appreciation of this care has resulted in a greater number of gifts during the past year than ever before." Among donations listed are more than a thousand books and several hundred manuscripts for the Library.

The Trustees have been alive to the needs of making the art collections more effective and more useful educationally and this has been partially achieved during the year by the tentative addition of a few pictures by important painters of the generation preceding the great artists of the XVIIIth century British school.

The report cites the activities of sixteen scholars officially connected with the institution, numerous readers, and the Library staff, as evidence of the fulfillment in one branch of the humanities, of the purpose of the Huntington Library—to become a "community of masters and scholars" as well as a museum for the enjoyment and instruction of all.

GALLERY NOTE

The Georgette Passedoit Gallery has moved into new quarters on the sixth floor of the French Institute building at 22 East 60th Street. The gallery was formerly located at 485 Madison Avenue.



"WOMAN WITH CIGARETTE" By ARTHUR FRANK
Included in the exhibition of paintings by the artist now on view at the Reinhardt Galleries.

RECENT AUCTION PRICES

DOWLING BOOKS
American-Anderson Galleries.—The sale of the library of the late Hon. Victor J. Dowling of New York, held on March 21 and 22, realized a grand total of \$11,010. The highest single price obtained was \$600, paid by Gabriel Wells for an illuminated manuscript *Book of Hours* of the XVth century, probably from France.

LEHNE, FREUND ET. AL.
FURNITURE AND DECORATIONS
American-Anderson Galleries.—A grand total of \$56,922 was brought at the dispersal on March 22 and 23 of period furniture and fine decorations for gardens and interiors, property of Richard W. Lehne, Inc., New York, together with garden furniture collected by Karl Freund, and other properties. The following items fetched the highest prices:

- 138—Important pair Louis XIV wrought iron and gilded garden gates—Venetian, late XVIIth century; M. G. Macy\$1,000
- 147—Carved marble fountain—Giovanni Antonio Amadeo—Italian, 1447-1519; L. J. Marion, agt. 675
- 148—Important architectural Georgian lead and stone fountain; M. V. Horgan 650
- 157—Magnificent pair Italian Renaissance carved Carrara marble torches; H. A. Golden1,600
- 181—Pair silver-plated maces of Lord Amherst—English, early XIXth century; M. V. Horgan 540
- 182—Queen Anne painted leather screen—English, circa 1700; W. W. Seaman, agt.1,000
- 277—The magnificent Burdett Coutts Waterford crystal chandelier—Irish, circa 1800; E. Holt 500
- 294—Remarkably fine pair of bronze, marble and malachite busts of

- Roman emperors—XVth century; H. E. Russell, agt. 660
- 296—Brussels Teniers tapestry—Flemish, XVIIth century; E. Holt 750
- 297—Mortlake hunting tapestry—English, circa 1690; E. Holt ... 550
- 298—Beauvais hunting tapestry by Jean Berain—French, circa 1715; E. Holt1,100
- 299—Important Beauvais tapestry by Jean Berain—French, circa 1715; E. Holt 900
- 312—Chippendale carved mahogany range (extension) dining table; W. P. Chrysler, Jr. 575
- 378—The Grosvenor House drawing room doors by Robert Adam—English, circa 1770; H. E. Russell, agt.1,600

BROOKLYN

The Brooklyn Museum opened on March 29 a new gallery to be devoted exclusively to exhibitions of work by living artists. Through exhibition and purchase the Museum has for many years given systematic recognition and encouragement to living artists, but has heretofore shown their work with that of other artists. Mr. Herbert B. Tschudy, curator of contemporary art, under whose direction the gallery is to be operated, is now preparing an exhibition schedule. Approximately ten exhibitions a year will be installed in the new gallery, the May or June exhibition remaining on view throughout the summer months. This will be in addition to the usual schedule of exhibitions including the summer show.

FOREIGN AUCTION CALENDAR

PARIS
Galerie Jean Charpentier
March 30—Objects of art and antique furniture, from the collection of Baron Carl Mayer de Rothschild and other consignors.

LONDON
Christie's
April 4—Fine Renaissance furniture, objects of art and carpets from the de Zoete and other collections.

April 5—Ancient and modern pictures, drawings and engravings, the property of the late Walter de Zoete, Esq.

April 12—Paintings from the collection of Major J. A. Coats.

Pattick & Simpson
April 5—Ancient Greek pottery from the Lord Revelstoke collection.
May 3—Old furniture, pictures, needlework and stained glass, together with portraits of the Springett and Penn families.

ZURICH
Galerie Fischer
May 7—The Schwarzenbach and Westerswald collection.
May 11—The collection of Dr. F. Weber, Dr. Kodella and others.

LUCERNE
Gilhofer & Ranschburg
April 11—Mediaeval decorative arts from the A. A. J. W. collection of Vienna.

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COMING AUCTIONS

AMERICAN-ANDERSON
GALLERIESHEWITT PAINTINGS AND
FURNITURENow on Exhibition
Sale, April 3, 4, 5, 6

A group of notable paintings, including a portrait of Queen Mary Tudor by the rare painter Hans Eworth and a pair of Drouais portraits of good pedigree, important XVIIIth and XVIIIth century tapestries, and period furniture of French, English and Italian origin, including a group of signed XVIIIth century French pieces, appear in the collection of the late Mrs. Cooper Hewitt (Lucy Work Hewitt), removed from her residence at 1115 Fifth Avenue, and her country estate, "Woodburn Hall," New Windsor, N. Y., now on exhibition at the American-Anderson Galleries. Dispersal will take place the afternoons of April 3, 4, 5 and 6.

Dated 1766, the two Drouais portraits are signed "DROUAIS le fils" and have for their subjects Elizabeth Galland-Turgot, Marquise de Souffmont (see illustration) and Michel Jacques Turgot, Marquis de Souffmont. These pictures have passed through important and aristocratic French collections, before purchase for the Hewitt family from Wildenstein & Company in 1926. From the famous Groult collection comes the tenderly painted bust-length portrait by Rubens of Caroline-Serana Rubens, his daughter, who died in 1623. Coming from the collection of Lord Chesham, and bought from Wildenstein & Company in 1928, is the portrait of Mary Tudor by Hans Eworth, which is recorded and illustrated in The Second Annual Volume of the Walpole Society, Lionel Cust, *The Painter HE* (Hans Eworth), 1913. It is one of the most important XVIIIth century English historical portraits to appear at public sale in America. Signed with the monogram "HE," and dated "1554," it is authenticated by Dr. Paul Gans of Basle.

Other interesting paintings include two examples by Hubert Robert, "Roman Temple Interior with Figures" and "Roman Sculptor's Studio"; a small bust-length portrait of a man by Corneille de Lyon, from the collection of Alphonse Kann of Paris; two "Venetian Palace Scenes" and two "Venetian Lagoons" by Guardi. Largillière and Huet appear in the French paintings, Huet also having some fine drawings in the collection. The XIXth century British painter Richard Parkes Bonington is represented by a signed work dated 1823, "Boulogne." Two portrait busts in plaster, of Voltaire and Rousseau, are by Houdon.

Of the fine tapestries, one is an important Brussels example, "The Sacrifice at Lystra," dating from the XVIIIth century. The handsome border of fruit and flowers is exceptionally rich-colored and lavish in effect, as is that of another XVIIIth century Brussels tapestry, "The Festival of Bacchus." A rare XVIth century Renaissance armorial tapestry was probably woven at Nuremberg.

In the fine French XVIIIth century furniture of Louis XIV, XV, XVI and other periods is an important inlaid acajou Louis XV library table mounted in bronze doré. Of the same period are a number of important signed pieces—a marqueterie secrétaire by Pierre Roussel, who executed much work for the Prince de Condé, and a pair of marqueterie encoignures by Léonard Boudin, all three beautifully inlaid in exotic woods with the same design of scenes depicting the Chinese cormorant fishers. A beautiful set of two Louis XV carved walnut fauteuils and four side chairs comprises one signed by Charles Chevallier.

In the Louis XI carved laqué furniture appear fauteuils and side chairs covered in needlepoint or Aubusson. Of earlier date is a Louis XIV carved walnut canapé and armchair, covered in needlepoint of the period. Several Régence armchairs include a laqué example covered in contemporary petit point.

Queen Anne, George I, Hepplewhite and Chippendale specimens are found in the English group, while English decorations include a selection of silver by XVIIIth century London craftsmen such as Thomas Powell, William Grundy, Daniel Smith, Robert Sharp, John Parker and Edward Wakelin. Thirty-



"WEATHERVANE AND OTHER OBJECTS ON SOFA"

Included in the exhibition of fourteen paintings by fourteen American contemporaries now on view at the Downtown Gallery.

By KUNIYOSHI

eight polychromed faïence tiles forming an overdoor, made about 1600, come from the palace of Shah Abbas, Ispahan, Persia, and have appeared in the exhibition of the Kevorkian collection. There are also smaller groups of XVIIIth century Talavera and early XVIIIth century Damascus polychromed faïence tiles. Chinese jades of the Ch'ien Lung period, other semi-precious mineral carvings, Oriental rugs, antique fabrics and bibelots are comprised in the varied decorations.

HINDLEY, NORDEN ET AL.
PRINTSNow on Exhibition
Sale, April 4

Brought out under the title of "Prints of Our Forefathers" is a most interesting catalog of decorative historical Americana from Colonial days to the post-Civil War era, coming from the collections of Charles T. Hindley and the late A. E. Norden, of New York City, and the estate of the late Charles H. Fish, of Boston, with selections from other collections. The material is now on exhibition at the American-Anderson Galleries, prior to dispersal the evening of April 4. Comprised are fine American views in color, including old New York scenes, historical naval

battle scenes of the American Revolution and the War of 1812, clipper ships, rare whaling items, exploration, early American sport, and other subjects.

Under the classification of American naval history comes one of the most notable items, a set of four colored lithographs, portraying "The Action Between H. M. S. Shannon and the American Frigate Chesapeake on the 1st June, 1813," with the rare printed descriptions. American views form a large group in which appear a great many rarities.

Of the colored lithograph, "A View of West Point (and the Clermont)" after Saint Meunier, Stokes records only five known copies and only two in this, the finished, state. A group of important colored aquatints include, among others, West Point, New York and Boston scenes. Two rare colored line engravings, companion items, "Battle of Lexington" and "Battle of Bunker's Hill," were designed, drawn and engraved by J. Baker. "Custer's Last Fight," a print of extraordinary interest to those who recall the nineties, a chromolithograph from the original painting by O. Becker, is essentially American in character, and a typical example of the bar-room and barber shop art of its time.

The finest of the American game bird prints, "Cares of a Family" and "A Rising Family," a pair of colored lithographs, appears among the sporting prints. In the Currier & Ives gallery of race horse portraits, the colored

lithograph of "The Celebrated Horse Lexington," is the second original impression to appear at auction in ten years. A group of American portraits includes the excessively rare full-length standing one of General Washington and the equally rare companion piece of General Green, both in superb impressions in mezzotint after Peel. In the field of British naval history appear a number of items which round out the catalog.

HUBBARD LIBRARY

Now on Exhibition
Sale, April 3

Consisting entirely of rare Americana, in the form of books and autograph material, the splendid library formed by the late Lucius Lee Hubbard of Houghton, Mich., will be dispersed at public sale, by order of his daughter, Mrs. Charlotte Hubbard Goodell, on the afternoon of April 3 at the American-Anderson Galleries. Exhibition commences today. Early travels and explorations and historical items are features of this library, of which many volumes are in the original calf or boards and uncut.

A superb copy of the second Rome

NEW YORK AUCTION
CALENDARAmerican-Anderson Galleries
30 East 57th Street

April 3, 4, 5, 6—Notable paintings, period furniture and decorations, collection of the late Mrs. Cooper Hewitt of New York. Now on exhibition.

April 3—Americana, the library formed by the late Lucius Lee Hubbard, Houghton, Michigan, sold by order of his daughter, Mrs. Charlotte Hubbard Goodell. Now on exhibition.

April 4—"Prints of Our Forefathers," decorative historical Americana from Colonial days to the post-Civil War era, from the collections of Charles T. Hindley, New York City, the late A. E. Norden, New York City, and the estate of the late Charles H. Fish, Boston, Mass., with other properties. Now on exhibition.

Hirschman Galleries
2 West 56th Street

April 4, 5—American antiques, collection of the late Moses Paige of Hartford, Conn., sold by order of Mrs. Paige, with additions. On exhibition March 31.

Plaza Art Galleries
9 East 59th Street

April 4—Contemporary etchings from the collection of Mrs. Malcolm McBride of Cleveland and other consignors. On exhibition March 31.

April 5—Rare books, first editions, art books, fine bindings and reference works from the collection of the Encyclopedia Britannica Book Shop and from other collections. On exhibition March 31.

Rains Galleries
12 East 49th Street

April 5, 6—Georgian and Queen Anne silver, including property of the Honorable Carl Amherst and Lady Elinor Denton, together with Georgian and modern Sheffield. Now on exhibition.

edition of Magellan's *Voyage Around the World*, 1524, is one of the rarities. The original edition of the first four voyages of Champlain to America; Claude Martin's *La Vie de la Venerable Mère Marie de l'Incarnation, Première Supérieure des Ursulines de la Nouvelle France*, Paris, 1677; John Stevens's *A New Collection of Voyages and Travels: with Historical Accounts of Discoveries and Conquests in all Parts of the World*, London, 1708-11; and Bartram's *Observations on the Inhabitants, Climate, Soil, . . . made in his Travels from Pennsylvania to Onondago, Oswego and the Lake Ontario*, London, 1751, are other items of interest among the many important volumes included in the catalog.

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PLAZA ART GALLERIES

McBRIDE ETCHINGS, ETC.
RARE BOOKS

On Exhibition, March 31
Sale, April 4, 5

The Plaza Art Galleries, Inc., 9 East 59th Street, will sell on the evening of April 4 a collection of contemporary etchings from the portfolios of Mrs. Malcolm L. McBride, of Cleveland, and other consignors. The dispersal embraces examples by most of the well-known contemporary etchers and also a number by artists of past centuries. The wild bird subjects of Frank Benson are well represented by such plates as "Flying Widgeon," "Geese Drifting Down," "Lone Pintail," and several others of equal interest to collectors in this field. Edmund Blampied depicts a number of scenes from his native land in such prints as "Gallopers," "Les Deux," "Petits Verres," "Vin Rouge," etc. By Muirhead Bone, we find "Dr. Eugene Noble" and "Salvage Approaching a Torpedoed Ship," while Arthur Briscoe, famous for his marine subjects, is represented by "Hauling the Trawl," "On the Hard," "Oyster Dredges" and "Oyster Ground." Felix Buhot's "La Place Brede" and "Debarquement en Angleterre" and Charles Meryon's "Océanie" and "Portrait of Geurand" are characteristic of the achievements of these leading etchers.

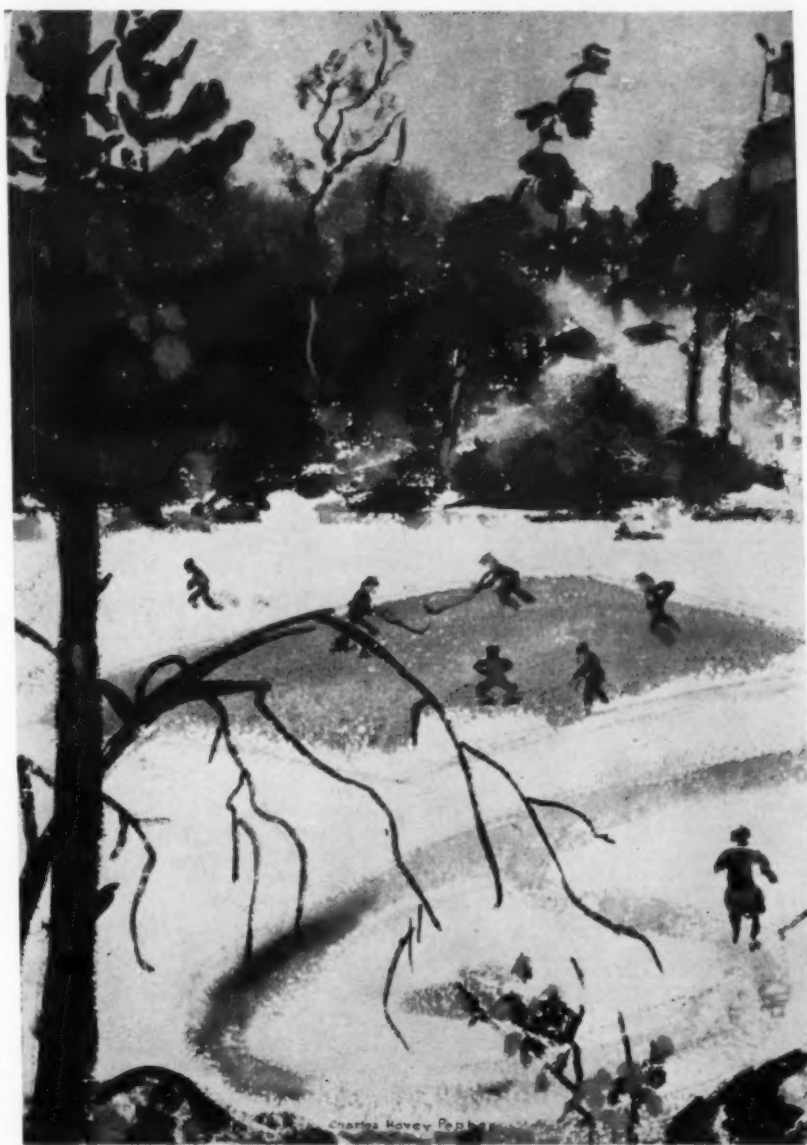
Some nine examples by David Young Cameron include various picturesque European scenes such as "Via au Prati," "The Bridge of Sighs, Venice," "Porto del Molo, Genoa," "The Mountain Tarn" and other examples equally sought by collectors of his work. There is also a good selection of the etchings of Sir Francis Seymour Haden and of James McBey. Of the former artists one notes "The Amstel," "The Boathouse," "Sug Tegmine, Cranbrook," "Battersea Reach, Old Chelsea" and several others of interest, while by the latter are "Boatbuilding, Vinaroz," "Margot as Lopokova," "The Dead Sea" and a number of others.

A series of ten works by Whistler is also featured, with such plates as "Street at Saverne," "La Vieille aux Loges," "Thames Warehouses," "Black Lion Wharf" and "The Thames at Battersea" (a lithotint) affording a varied representation of his style. Among the Pennells, the English subjects include "Smithfield Market," "Covent Garden, 1887," "Waterloo Bridge, 1893," etc., while in the American group we may mention the "New York from Brooklyn."

Both portraiture and figure etching may be found among the Zorns, which include such well known plates as "The Swan," "Summer," "Portrait of Augustus St. Gaudens," "Betty Nansen," "The Two," "Dal River" and many others. Examples by Levon West, Albert Sterner, Kerr Eby, Childe Hassam, Martin Lewis, Millet, Gerald Brockhurst, George Bellows and Arthur Heintzelman complete the catalog.

On Friday evening, April 5, the galleries will also sell rare books, first editions, art books, reference works and fine bindings, many from the collection of the Encyclopaedia Britannica Book Shop and from other collections. Among the 258 lots many interesting reference books on art, etching and painting are to be found. There are also important letters and autographs by Oscar Wilde, Alexander Hamilton, Benjamin Franklin, Ulysses S. Grant, Charles Baudelaire and many others of equal importance.

Both collections will be on view on Sunday from 2 o'clock to 5 and every day thereafter until the sale.



"SKATING"

By CHARLES HOVEY PEPPER

Recently purchased from the Fifteen Gallery by a Massachusetts collector and presented to the Boston Museum of Fine Arts.

RAINS GALLERIES

AMHERST, DENISON
ENGLISH SILVER

Now on Exhibition
Sale, April 5, 6

The Rains Galleries places on exhibition today a group of fine silver of the Georgian and Queen Anne periods, including the property of the Honorable Carl Amherst and Lady Elinor Denison together with Georgian and modern Sheffield. The dispersal will take place on the afternoons of April 5 and 6.

The silver, which includes many important items by celebrated makers, is indicative of the style and quality to be found in this art during the Georgian and Queen Anne periods. The Sheffield group is replete with various articles suited to the tasteful decoration and everyday use for which they were intended. Candelabra, candlesticks, inkstands, tea sets, coffee sets, trays and tureens are included in the offerings.

Outstanding among the Queen Anne pieces are a silver tea caddy made in Exeter in 1712; William Gamble's coffee pot made in London in 1704 and a muffinier by Charles Adam, dated London, 1704. Among the Georgian silver is a pair of rare George I plain silver casters, made in 1720 by Samuel Welder of London. Four George II plain silver candlesticks by William Grundy made in London in 1750; a fine George II Irish silver plain coffee pot made by Thomas Bolton in Dublin, 1732, and a remarkable pair of George III silver candelabra by Ebenezer Coker, London, 1765 and 1771, are also of note. Attesting to the artistry of Paul Storr are a fine gilded silver jug on stand,

made in London in 1808, and four plain silver circular dishes of very simple and dignified design. Fine sets of flatware, coffee pots, teapots, salt cellars, inkstands, platters, bowls, salvers and trays round out the dispersal.

The exhibition will continue throughout the week with a special exhibition tomorrow, Sunday, from 2 to 5 until the afternoons of sale.

HIRSCHMAN GALLERIES

PAIGE AMERICAN
FURNITURE

On Exhibition, March 31
Sale, April 4, 5

Harry Hirschman announces for the opening exhibition at his new galleries, 2 West 56th Street, the fine collection of American antiques of the late Moses Paige of Hartford, Conn. These are being sold by order of Mrs. Paige. A great portion of the collection was in the family for many generations and features a number of noteworthy examples of the work of early Connecticut cabinet makers. The exhibition also includes some valuable additions—the Charles B. Jopp collection of Battersea enamel boxes and a set of four mahogany chairs from the Boston home of Paul Revere which have always been in the Revere family and are now the property of Mrs. Paul Revere, III, by whose order they are being sold. Accompanying the chairs are letters from Mrs. Nathaniel Thayer (nee Pauline Revere) and Paul Revere III attesting to their authenticity.

Practically all of the furniture in the Paige collection is in its original state and should prove to be very interesting to the dealers and private col-

lectors. Among the Connecticut items of particular note are an important cherry grandfather's clock made about 1780 which still retains the original brass finials; a rare curly maple chest on chest, of the same date; a cherry secretary-cabinet with a serpentine front made circa 1770, and a curly maple secretary-cabinet of magnificent proportions made about 1775. A number of cherry and maple bureaux, lampstands, tilting tables and other smaller pieces are also offered. Other rare New England items include a maple Windsor settee made about 1775; a Hepplewhite mahogany and satinwood inlaid tambour secretary of the 1780 period; a set of six Rhode Island brace-back Windsor chairs, circa 1775; a Queen Anne walnut lowboy of about 1740; and a mahogany block front desk of the Hancock type. This latter piece is very similar to one found recently in the John Hancock home in Boston, which was made by Benjamin Frothingham of Charlestown, Mass., who, it is believed, also made the Paige specimen. Further outstanding examples of choice work by early American cabinet makers of the 1790 period include a rare curly maple blanket chest with the original brasses; a Martha Washington sewing table of early Sheraton influence, and a small size Hepplewhite mahogany secretary-

bookcase. An impressive mahogany concave bookcase cabinet made about 1820 is from the home of John Hosmer in Concord, Mass., one of the most noted cabinet makers of Massachusetts, while an important McIntire sofa with acanthus leaf carving was made in Salem, about 1805. There are also on view a number of New England primitive pine and maple examples in the form of tavern tables, Windsor and comb back chairs, settees and other provincial pieces. Of particular merit in this group is a rare oak and pine chest of Connecticut origin, circa 1680. Several four post beds both in mahogany and maple, banjo and shelf clocks, dining and breakfast tables, and a small, but handsome group of mirrors are contained in the display.

A group of decorative Colonial accessories numbering china, glass and pewter, include in the latter group some interesting items by Boardman, several pairs of andirons, including a signed pair by Molleneaux of Boston, and an exceptionally fine and charming group of old hooked rugs.

The public exhibition which opens on March 31 at 2 o'clock will continue daily until the sales days, Thursday and Friday, April 4 and 5, at 2 p. m. each day. Mr. Hirschman will conduct the sales.

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Calendar of Exhibitions in New York

- A. C. A. Gallery, 52 West 8th Street**—Oils by I. Rice Pereira, watercolors by Hy Cohen.
- Ackermann Galleries, 50 East 57th Street**—Prints and drawings by American and European artists.
- L. Alavoine & Co., 712 Fifth Avenue**—Exhibition of French interior decoration and furniture.
- American Academy of Arts and Letters, Broadway at 155th Street**—Drawings and paintings by Charles Dana Gibson, to May 1.
- American Fine Arts Building, 215 West 57th Street**—110th Annual Exhibition of the National Academy of Design, to April 9.
- An American Place, 509 Madison Avenue**—Exhibition of watercolors by George Grosz, to April 14.
- American Women's Association, 353 West 57th Street**—Sculpture by Malvina Hoffman, to April 6.
- Arden Gallery, 460 Park Avenue**—Paintings, sculpture and pottery by members of the Garden Club of America, flower paintings from members' collections, to April 2.
- Argent Galleries, 42 West 57th Street**—Work by members of the N. Y. Society of Women Artists, April 1-13.
- Art Students League, 215 West 57th Street**—Second group showing by students, to April 6.
- Isabella Barclay, Inc., 136 East 57th Street**—Fine antique furniture, textiles, wall papers and objects of art.
- Bignon Galleries, 32 East 57th Street**—A XIXth century selection: opening exhibit.
- Billy the Oysterman, 7 East 20th Street**—Exhibition of pictures by downtown artists, to April 6.
- Brooklyn Museum, Eastern Parkway**—Persian miniatures and pottery; sixth traveling exhibition of oil paintings by Cleveland artists; forty-fifth annual exhibition of pictorial photography; art of India and lithographs by Pennell, to March 31; exhibition of Child Art from New York State elementary schools.
- Brummer Gallery, 55 East 57th Street**—Sculpture by Mateo Hernandez, to May 11.
- Carlyle Gallery, 250 East 57th Street**—Drawings by Albertine Randall Wheelan.
- Caz-Delbo Galleries, Maison Francaise, Rockefeller Center**—Paintings by Arnold Lakhovsky.
- Ralph M. Chait, 600 Madison Avenue**—Special exhibition of a rare group of monochrome and polychrome porcelains from the J. Pierpont Morgan, A. E. Hipsley and other collections.
- Columbia University, Avery Memorial Library**—"Anticipations of Modern Architecture," April 4-13.
- Contempora Art Circle, 509 Madison Avenue**—Watercolors by Paul Klee, to April 6.
- Contemporary Arts, 41 West 54th Street**—Paintings by Dorothy Kreyborg, to April 13; watercolors by Anne Steele Marsh, sculpture by Paul Lucker, April 1-20.
- Delphic Studios, 724 Fifth Avenue**—Paintings and screens by Laura Talmage Huyck.
- Demotte, Inc., 25 East 78th Street**—Gothic sculpture, tapestries, etc.
- Downtown Gallery, 113 West 13th Street**—Important exhibition of work by fourteen American artists.
- A. S. Drey, 680 Fifth Avenue**—Paintings by old masters, antique sculpture and furniture.
- Durand-Ruel Galleries, 12 East 57th Street**—Loan exhibition of masterpieces by Renoir, for the benefit of Hope Farm, to April 13.
- Durlacher Bros., 670 Fifth Avenue**—Paintings by old masters.
- Editorial Publications, Inc., 40 East 40th Street**—Paintings of the Orient by Frank McIntosh, April 1-10.
- Ehrich-Newhouse Galleries, 578 Madison Avenue**—Portraits drawn from life by S. J. Woolf, to April 15.
- Eighth Street Gallery, 61 West 8th Street**—Gouaches by A. F. Levinson, April 1-17.
- Daniel H. Farr, 11 East 57th Street**—Loan exhibition of XVIIIth and early XIXth century portraits, for the benefit of the Post-Graduate Hospital, April 1-12.
- Ferargli Galleries, 69 East 57th Street**—Paintings by Paul Sample, to April 1; paintings by Thomas Hart Benton, April 1-15; lithographs by Ross Braught.
- Fifteen Gallery, 37 West 57th Street**—Recent paintings by Alice Judson, to April 6.
- French & Co., Inc., 210 East 57th Street**—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.
- Gallery of Living Art, 100 Washington Square**—Permanent exhibition of progressive XXth century artists.
- Gallery Secession, 49 West 12th Street**—Oils by Ann Mantell, group show, April 2-23.
- Garland Gallery, 29 West 57th Street**—Paintings by Xceron, to April 6.
- Grand Central Art Galleries, 6th Floor, 15 Vanderbilt Avenue**—Sketches by Putnam Brinley, April 2-13; twelve dry points, "The Prophets of Israel," by Saul Raskin, April 2-16.
- Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.**—Recent paintings by H. Dudley Murphy and Nelly Littlehale Murphy, to April 6; paintings and sculpture by American contemporaries.
- Grand Central Palace**—19th annual exhibition of the Society of Independent Artists, April 5-28.
- Grant Gallery, 9 East 57th Street**—Work by Edith Bry, April 1-13.
- Marie Harriman Gallery, 61 East 57th Street**—Thirty-three French paintings of the cubist period and after, to April 6; oil paintings by George Picken, April 1-15.
- Harlow, McDonald Co., 667 Fifth Avenue**—Engravings and woodcuts by Durer.
- Hearn Gallery, 14th Street and Fifth Avenue**—"Regional Exhibition of Women's Work"; the second in the series of displays held by the Mayor's Municipal Art Committee.
- Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street**—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.
- Kennedy Galleries, 785 Fifth Avenue**—Fine prints by old and modern masters.
- Keppel Galleries, 16 East 57th Street**—Classic American etchings.
- Kleemann Galleries, 38 East 57th Street**—Paintings by Alice Sloan Anderson, to March 31; Impressions of Iceland by Emile Walters, April 1-15.
- Knoedler Galleries, 14 East 57th Street**—Tenth annual exhibition of engravings, etchings and woodcuts of the XVth and XVIth centuries, to April 6; watercolors by Pierre Brissaud, to April 13; cabinet pictures by masters of five centuries, for the benefit of the Country Home for Convalescent Babies, Sea Cliff, L. I., to April 13.
- Kraushaar Galleries, 680 Fifth Avenue**—Etchings by Mahonri Young, to April 4.
- La Salle Gallery, Broadway at 123rd Street**—First anniversary exhibition featuring surrealist paintings by Rodriguez Orgaz, April 3-May 3.
- John Levy Galleries, 1 East 57th Street**—Recent paintings by Louis Kronberg, to April 13.
- Julien Levy Gallery, 602 Madison Avenue**—Paintings by Keith Martin and Charles Rain, to April 1; paintings by Eugene Berman, April 2-22.
- Lilienfeld Galleries, Inc., 21 East 57th Street**—Paintings by old masters.
- Little Gallery, 18 East 57th Street**—Hand-wrought silver, decorative pottery, jewelry, by distinguished craftsmen.
- Macbeth Gallery, 11 East 57th Street**—Drawings and lithographs by Raphael Soyer, to April 1.
- Macy Galleries, Broadway at 34th Street**—Exhibition of modern adaptations of Guatemalan design; work by contemporary Americans.
- Pierre Matisse Gallery, 51 East 57th Street**—African Negro art, to April 20.
- Guy E. Mayer, 578 Madison Avenue**—Exhibition of pastels and etchings by Childe Hassam, April 1-20.
- Metropolitan Galleries, 730 Fifth Avenue**—Works of rare old masters.
- Metropolitan Museum of Art, 82nd St. and Fifth Avenue**—Bryson Burroughs Memorial Exhibition, to May 5; Japanese Costume, to April 14; Egyptian Acquisitions, 1933-34; prints that Washington lived with at Mount Vernon, to April 14.
- Mezzanine Gallery, RCA Building**—Thirty-third annual exhibition of the Society of Illustrators, April 1-13.
- Milch Galleries, 108 West 57th Street**—Watercolors by John Whorf, to April 13.
- Modernage, 162 East 33rd Street**—Modern American art in modern room settings, to April 13.
- Montross Gallery, 785 Fifth Avenue**—Paintings by Lee Townsend, "County Fair Race Tracks," April 1-13.
- Morton Galleries, 130 West 57th Street**—Paintings and watercolors by R. Mahler, to April 6.
- Museum of Modern Art, 11 West 53rd Street**—Loan exhibition of African Negro art, to May 19.
- Museum of the City of New York, Fifth Avenue at 104th Street**—Permanent Alcove of 1770; "XVIIIth Century Costumes in Settings of the Period"; "The History of Grand Opera and Concert in New York"; "Marcella Sembrich Memorial Exhibition, 1858-1935." Closed on Tuesdays.
- National Committee on Folk Art, 673 Fifth Avenue**—Loan display of Pennsylvania German folk art, to April 13.
- Newark Museum, N. J.**—The Maya Indian, to June 1; modern American oils and watercolors: P. W. A. P. accessions; prints from the Newark Public Library Collection; the design in sculpture. Closed Mondays and holidays.
- New York Academy of Medicine, Fifth Avenue at 103rd Street**—Eighth annual exhibition of the New York Physicians' Art Club, to April 13.
- New York Public Library, Central Bldg.**—Whistler Centenary Exhibition, to March 31; small special exhibition of the etchings of William Fowler Hopson, to April 3.
- New York Public Library, 58th Street Branch**—Portraits of "Literary Giants" by George Schrieber, during April.
- Arthur T. Newton Galleries, 11 East 57th Street**—Drawings and watercolors by Canedo, to April 6.
- P. E. D. A. C. Gallery, 30 Rockefeller Plaza**—Murals, portraits and decorative screens by Daniel Le Roy MacMorris.
- Parish-Watson, 44 East 57th Street**—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.
- Frank Partridge, Inc., 6 West 56th Street**—Fine old English furniture, porcelain and needlework.
- Raymond and Raymond, 40 East 40th Street**—Color work by students of the high schools of Greater New York, April 1-13; color facsimiles of paintings, pastels and chalk drawings by Renoir.
- Rehn Galleries, 683 Fifth Avenue**—Paintings by Georgina Klitgaard.
- Reinhardt Galleries, 730 Fifth Avenue**—Paintings by Arthur Frank, through April 13.
- Roerich Museum, 310 Riverside Drive**—Second annual exhibition by participants in Washington Square outdoor exhibits, to April 4.
- Rosenbach Co., 15-17 East 51st Street**—Rare furniture, paintings, tapestries and objets d'art.
- Schaffer Galleries, 36 West 50th Street**—Exhibition of Imperial Russian treasures.
- Schwartz Galleries, 507 Madison Avenue**—Prints by modern artists.
- Scott & Fowles, 745 Fifth Avenue**—XVIIIth century English paintings and modern drawings.
- Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street**—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.
- Jacques Seligmann & Co., Inc., 3 East 51st Street**—Exhibition of drawings by Carl E. Pickhardt, Jr., to April 13.
- Sixtieth Street Gallery, 128 East 60th Street**—Group show by Ellshemius, Arnold Friedman, George Schrieber and Doris Rosenthal, to April 6.
- Squibb Galleries, 745 Fifth Avenue**—Exhibition of contemporary Mexican art, assembled and sponsored by the C. A. A., to April 6.
- Marie Sterner, 9 East 57th Street**—Paintings by French and American artists.
- Studio 15, 58 West 57th Street**—Work by R. Perrella-Taylor, to March 31.
- Sullivan Gallery, 11 East 62nd Street**—Watercolors by Nathaniel Hone, from the National Gallery of Dublin, to April 30.
- Symons, Inc., 730 Fifth Avenue**—Exhibition of Continental porcelains; Napoleonic exhibit.
- Ten Dollar Gallery, 28 East 56th Street**—Watercolors by Werner Drewes and Miyamoto.
- Ton Ying Galleries, 5 East 57th Street**—Special exhibition of Chinese art.
- Uptown Gallery, 249 West End Avenue**—Paintings by group of modern artists, to April 12.
- Valentine Gallery of Modern Art, 69 East 57th Street**—Paintings by Americans.
- Vernay Galleries, 19 East 54th Street**—Special exhibition of XVIIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.
- Julius Weltzner, 36 East 57th Street**—German and Italian primitives.
- Weyhe Gallery, 794 Lexington Avenue**—Paintings by Martin Kainz, to April 6.
- Whitney Museum of American Art, 10 West Eighth Street**—American Genre, the social scene in paintings and prints, to April 29.
- Wildenstein Galleries, 19 East 64th Street**—Exhibition of paintings by Hubert Robert, to April 9; paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.
- Zborowski, 460 Park Avenue**—Paintings by French artists.
- Howard Young Galleries, 677 Fifth Avenue**—Paintings by old masters.
- Yamanaka Galleries, 680 Fifth Avenue**—Chinese and Japanese art.

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